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INSTITUTE OF AMERICA



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American School  
of Classical Studies  
at Athens

AN ATHENIAN TREASURE LIST<sup>1</sup>

THIS inscription is recorded on a block of Pentelic marble, broken on both sides and at the bottom and with the original surface only on top. Height, 0.385 m., breadth, 0.14 m., thickness, *ca.* 0.113 m. (the original thickness cannot be determined). The letters are arranged *στοιχῶν* except in the prescript, which is only partially so arranged. Letters, 0.006 m. high, spacing, 0.01 m. (except in the first line, where the letters are slightly more crowded). Between prescript and inventory there is a vacant space 0.052 m. wide. The stone was found on the Acropolis at Athens in a mediaeval wall (marked 5 in plate 1, Cavvadias und Kawerau, *Die Ausgrabung der Akropolis*).

A photograph (Fig. 1), the text printed in capitals, and the text with restorations are here given in as close juxtaposition as possible.

Line 1. There are traces of the bottom of the  $\phi$  of *Κηφι-  
σιεύς*. At the end of the line is a trace of a vertical stroke  
which must be either K or Γ. Line 2. At the end of the line  
there are traces of a sloping bar—either Δ or A; as there is  
no evidence of a cross bar, it is more probably the former.  
Line 4. Slight traces of a circular letter at the end of the line  
leave no doubt of the genitive ending. Line 5. The first letter  
is a part of an Υ. The middle bar of epsilon has not been cut.  
It may have been painted in. At the end of the line are slight  
traces of X. Line 20. The first letter was undoubtedly Ρ. The  
fourth letter has been slightly defaced, but there certainly was  
never a cross bar cut on the stone.

<sup>1</sup> This article was prepared as a paper of the American School of Classical Studies at Athens while I was a member of the School in 1909-11. I take this opportunity to express my indebtedness to Mr. B. H. Hill, the Director of the School, and to Mr. Leonardos, then Ephor of the Epigraphical Section of the National Museum at Athens.

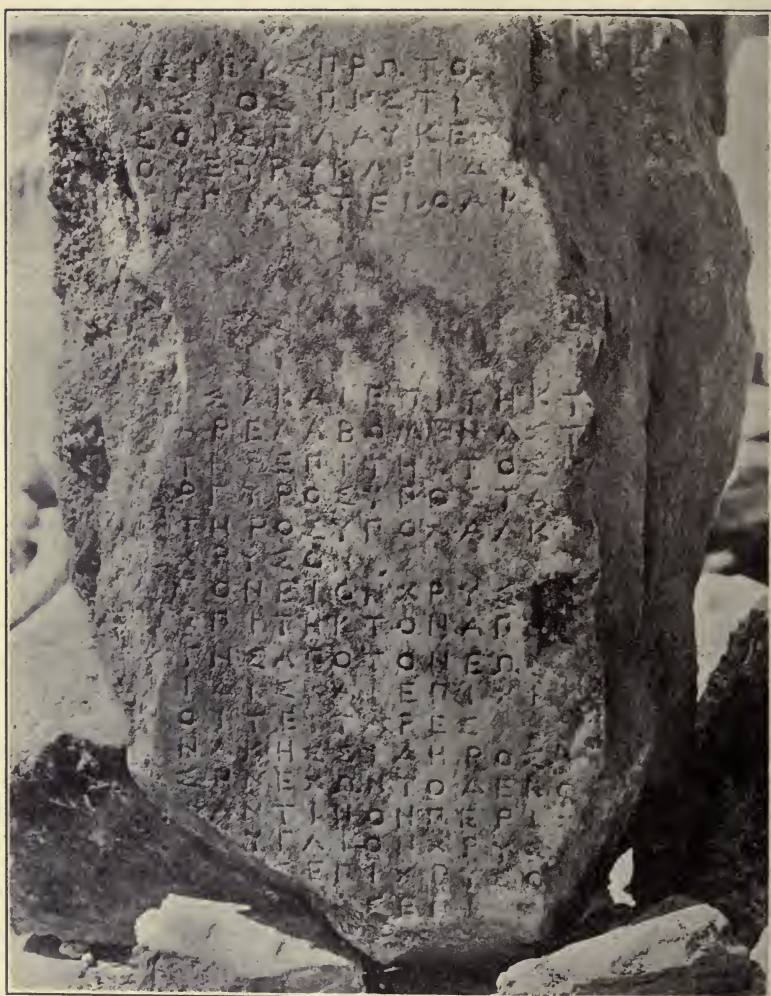


FIGURE 1. — AN ATHENIAN TREASURE LIST.

## TEXT

1 | | ξ | ΕΥΞ | Ρ ΡΩΤΟΙ  
 | Α | ξ | ΙΟΞ | Ρ | ΙΞΤΙ /  
 | ξ | ΟΙ | ξΓΛ | ΑΥΚΕ  
 ΟΥΕΥΡΥΚΛΕΙΔΙΔΙ  
 5 / ΕΡΙΑΞΤΕΙΟΑΡ /

vacat

/ ξ ΑΚΑΙΕΡΙΤΗΚΤ  
 ΑΡΕΛΑΒΟΜΕΝΑΣΤ  
 ΤΗΡΕΡΙΤΗΚΤΟΞΙ  
 ΡΓΥΡΟΞΥΡΟΞΤΑ  
 10 ΤΗΡΟΞΥΡΟΧΑΛΚ  
 ΧΡΥΞΟΝ vacat  
 ΤΟΝΕΙΟΝΧΡΥΞ  
 ΞΕΡΙΤΗΚΤΟΝΑΡ  
 ΓΗΞΑΡΟΤΟΝΕΩ  
 15 ΙΔΙΞΚΑΙΕΡΙΧΥ  
 ΟΙΤΕΤΤΑΡΕΞ vacat  
 ΝΑΚΗΞΞΙΔΗΡΟΞ  
 3 ΞΗΝΕΧΩΝΤΟΔΕΚΟ  
 ΒΑΝΤΙΝΟΝΠΕΡΙΥ  
 20 ΓΥΓΛΙΟΝΧΡΥΞ  
 ΕΡΙΧΡΥΞΟ  
 ΞΕΡΙ

The restorations in the inventory proper are made with the aid of a list published by E. Van Hille ('Εφ. 'Αρχ. 1903, pp. 141 ff.), which contains the same items in the same order. In our fragment the different items are separated by blank spaces left on the stone. The inventory is arranged in columns. Lines 15-18 show plainly that this was the left-hand side of one column, while opposite the beginning of line 18 is a semi-circular cutting 3, which is a part either of a letter or more probably of a weight-sign belonging to the preceding column. The heading of the inventory projects over the left edge of the

[τάδε οἱ ταμίαι τῆς θεᾷ οἱ ἐπὶ Ἀκισθένους ἄρχοντος ——— Κη]φισαίς, Πρωτο[κλῆς ———, nomina quaestorum]	
[Pandionidis, Leontidis, Akamantidis tribuum ——— Θρ]ιάσιος, Πιστ[ίδης ——— (Cecropidis trib.), nomina quaest-]	
[orum Hippothontidis, Aiantidis, Antiochidis tribuum παρέδοσαν τοῖς ταμίαις οἷς Γλαυκ[έτης ——— Ἀζηνεὺς ἐγραμμάευνεν]	
[παράλαβόντες παρὰ τῶν ταμῶν ———, ———, ———, ———, ———, ———, ———, ———, ———, ———]	
(Col. I)	(Col. II)
[χρ]υσᾶ καὶ ἐπίτηκτ[α καὶ ὑπόχαλκ-]	[χρ]υσᾶ καὶ ἐπίτηκτ[α καὶ ὑπόχαλκ-]
	[α π]αρελάβομεν ἅσ[τατα τάδε. κρα-]
	τήρ ἐπίτηκτος [ἐπύχρυσος ὑπά-]
	ργυρος· ὑπόστα[τον κρα-]
10	τῆρος ὑπόχαλκ[ον ἐπί-]
	χρυσον. [ γοργ-]
	γόνειον χρυσ[ὸν ὑπάργυρον]
	ἐπίτηκτον ἀπ[ὸ τῆς ἀσπίδος]
	τῆς ἀπὸ τῷ νεώ. [ ἀσπ-]
15	ιδίσκαι ἐπύχρ[υσοι ὑπάργυρ-]
	οι τέττυρες [ ἀκ-]
	νάκης σιδηρῶς [τὴν λαβὴν χρυ-]
	σὴν ἔχων, τὸ δὲ κο[λειὸν ἔλε-]
	φάντινον περὶ χ[ρυσον, τὸ δ-]
20	[ἐ] πυγλίον χρυσ[ὸν . ἀσπ-]
	[ίδες] ἐπύχρυσο[ι λέαι δύο. τρί-]
	[τῇ ἀσπί]ς ἐπύ[χρυσος γοργόνει-]
	[ον ἔχουα. ἀνθ-]
	[έμιον χαλκὸν ἐπ]ίτηκ[τον περὶ-]
25	κεχρυσόμενον] κτλ. (Woodward, J.H.S. 1909, pp. 182-183.)



column by two spaces. This same peculiarity is noted in a fragment published by Woodward (*J.H.S.* XXIX, pp. 184 ff.). In fact, the two stones belong to the same inventory, and the lower right-hand corner of the fragment here published joins the upper left-hand corner of Mr. Woodward's, and continues the inventory in the proper order according to the list as published by Van Hille (*loc. cit.*).

The width of the stone in its original form can be only approximately determined. In Woodward's fragment, the second column does not extend to the bottom. It is therefore the last. In our list the maximum number of letters in a line in the inventory proper is twenty-six. Each letter is spaced 0.01 m., and this gives a maximum width of 0.26 m. The last column, when the necessary restorations are made, is found to be of exactly the same width. If we assume two similar columns preceding these, and allow a few centimetres for spaces between the four columns, we find that we have just enough room to restore in the prescript, which runs along the whole width of the stone, the regular formula for these treasure lists, *τάδε οἱ ταμίαι τῆς θεᾷ οἱ ἐπὶ Ἀλκισθένους ἄρχοντος*, adding about six spaces at least for the name and father's name of the first steward. An extra column cannot be added, as we should thus have too much space and should have to restore the names of more than ten stewards; one column less would not allow us to insert the necessary formula in the first line. Therefore the original inscription must have had four columns and was *ca.* 1.10 m. wide. The original height cannot be determined.

As the stewards of this year have taken over the guardianship of the treasures from those who held office in the archonship of Asteius (lines 4-5), the name of the archon Alcisthenes is to be restored in line 1. Thus our inscription records the treasures in store at the close of the year 372/1 B.C. There is only space enough to allow one steward's name and his father's name before [Κηφ]ισιεύς. Cephisia belongs to the tribe Erechthis — the first in the official order. Therefore we may assume that the custom of recording the stewards in the official order of their tribes, followed until 376/5 B.C. (*I.G.* II, 671), is again resumed. The second treasurer, whose name must be either Πρωτο[κλήης] or Πρωτο[γένης], will therefore belong to

the tribe Aigeis. In *I.G.* II, 652 (399/8 B.C.) the treasurer from the tribe Aigeis is Πρωτοκλῆς Ἰκαριεύς. If we restore Πρωτοκλῆς in our inscription, it is quite possible that he may be a son of the treasurer in 399/8. We know from Aristotle (*Ἀθ. Πολ.* VIII, 2, XLVII, 1) that the stewards were chosen only from the πεντακοσιομέδιμνοι, or wealthiest class of citizens. This law was instituted by Solon and remained in force through all the democratic reforms in the constitution even until the time of Aristotle. Apparently, too, the choice was made only from those families who had been ranked as πεντακοσιομέδιμνοι in Solon's day, and loss of wealth did not affect one's eligibility for this office. The choice of candidates must therefore have been limited in some tribes. This probably accounts for the fact that there was seldom a full board of ten.<sup>1</sup> When a poor man was elected, he may have declined election, preferring not to take the risk of such a responsible office. It is quite possible that the election in 372 and 399 B.C. fell to the same family, and we might in that case restore Πρωτο[κλῆς Πρωτοκλέους Ἰκαριεύς]. In line 2 the first word can be restored only as [Θρ]ιάσιος, which indicates that this official belonged to the sixth tribe, Oineis. If we allow an average of 24 cm. to each treasurer, we have just enough space for three treasurers before the one elected from Thriasia. Therefore the sixth steward is from the sixth tribe, and we are now certain that they are recorded in the official order. The next name is probably to be restored as Πιστί[δης]. He must be a member of the tribe Cecropis, but we do not know any other occurrence of the name in this tribe. There are about 75 cm. remaining, which allows room for three more stewards; so it is clear that the full quota of ten was elected in this year.

It will be more convenient to pass over the identification of the secretary for the moment and discuss the stewards of the year of Asteius in this place. In line 4 the first two letters belong to some word ending in the genitive, and at the end of the line there is a trace of an omicron. These names are therefore all in the genitive, and must be those of the stewards of the preceding year. We may therefore restore the usual formula παραλαβόντες παρὰ τῶν (προτέρων) ταμιῶν. We must

<sup>1</sup> Cf. Sundwall, *Ἐφ. Ἀρχ.* 1909-10, pp. 204-205.

next consider whether the year 371/0 B.C. should be more exactly dated by the addition of the phrase ἐπὶ Φρασικλείδους ἄρχοντος after the secretary's name. This phrase has twenty-four letters, or about the amount of space we require for the name of one steward. If it is inserted, we can restore the names of only five stewards at the most. But as there are six stewards in 376/5 B.C. (*I.G.* II, 670, 671), it is perhaps better to allow the same number here, and to omit the additional dating. In that case we have about 0.45 m. space before Εὐρυκλείδου in line 4, which affords space enough for the names of two stewards if we allow 0.22 m. for each. The third steward is Eurycleides.<sup>1</sup> This name is found in only one deme and tribe in Attica, and here throughout the third and second centuries it is well known and evidently belongs to one of the most influential families at Athens. This is the deme Cephisia of the tribe Erechtheis, and there is no doubt that this steward belongs to the same family. He is probably the grandson of Eurycleides, who was *choregus* in 459 B.C. (*I.G.* II, 5, 971 f., Col. 2, line 9) and an ancestor of Eurycleides son of Micion, who was administrator of the military funds in 232 (*I.G.* II<sup>2</sup>, 791. See *Stemma*, Kirchner, *Prosopographia Attica*, under *Eurycleides*). In the remainder of lines 4 and 5, only three more stewards' names can be added. Therefore there are not more than six stewards for the year of the archonship of Asteius (373/2 B.C.). Moreover, the third steward on the list is from the first tribe in the official order. Apparently we have to deal with some sort of irregularity in the appointment of the board for this year, as there is not the full quota and the names are not arranged in their official order. Although we have instances of failure to elect the full board,<sup>2</sup> there is only one example where the official order of the tribes is not followed in recording the names of the stewards. This is in the year 376/5 B.C. (*I.G.* II, 670, 671), when there could not

<sup>1</sup> There is a possibility that this is the father of the second steward, but there is too much space preceding for one steward only. The fathers' names are not omitted in this class of inscriptions unless omitted in each group. Since the spacing requires their insertion in the first group in lines 1 and 2, we must restore them here. When all the names are in the genitive, the article must be used with the father's name. (Cf. *I.G.* II, 698, 'Εφ. 'Αρχ. 1909-10, pp. 197 ff.)

<sup>2</sup> Cf. Sundwall, 'Εφ. 'Αρχ. 1909-10, pp. 204-205.



have been more than six stewards, and their names are not recorded in the official order. Thus, there is in 376/5 the same irregularity in the board which we find in 373/2. In the year 372, however, the board was reorganized and established in its former status, and so it continued to the end of its history, so far as we can determine from the epigraphical evidence. No records of the treasures of Athena between the years 376/5 and 373/2 are preserved, but it is plain that the disturbing factor which entered into the history of this board at the close of 377/6, causing an irregular board to be established for the following year, must have been effective until 373/2 and must then have disappeared. The lists of the *ταμίαι τῶν ἄλλων θεῶν* show some similar irregularity, for there could not have been more than eight stewards in 376/5 B.C., or more than six in 375/4, although, so far as we can judge from the fragmentary list preserved (*I. G.* II, 672), these seem to be recorded in the official order. The fact that barely more than half the full number is elected for 375/4 B.C. is most unusual, coinciding as it does with the number elected for the other board. It is apparent that the same or similar causes were operating in both these boards. It now remains to determine what these causes were. The clue is to be found in a much-discussed passage in Demosthenes (XXIV, 136) which, in the light of our present knowledge, assumes new meaning. This reads as follows: *καὶ οἱ ταμίαι ἐφ' ὧν ὁ ὀπισθοδόμος ἐνεπρήσθη καὶ οἱ τῶν τῆς θεοῦ καὶ οἱ τῶν ἄλλων θεῶν ἐν τῇ οἰκήματι τούτῳ ἦσαν ἕως ἡ κρίσις αὐτοῖς ἐγένετο*. According to the scholiast, the stewards had been guilty of making unwise loans, and to cover up their lack of judgment had set the Opisthodomos on fire. This resulted in their imprisonment. Unlike many of the statements in the scholia, this note seems to have been gleaned from sources independent of the text itself and may therefore be based on genuine tradition. In this passage Demosthenes is enumerating notorious instances of crimes against the state, and he begins (§§ 132-133) by declaring that he will not mention any which antedate the archonship of Euclides. He then recounts the following: Thrasybulus, about 400 B.C.; Philepsion and Agyrrhius, apparently shortly before the publication of the *Plutus* of Aristophanes; Myronides, un-



known (probably between 388 and 380 B.C.); the burning of the Opisthodomos; the indictment of the grain speculators, probably about 358 B.C.;<sup>1</sup> and finally the exploits of the three ambassadors in 355 B.C. Professor Dörpfeld ('Der alte Athenatempel auf der Akropolis,' *Ath. Mitt.* XII, 1887, pp. 42-45) maintains that there is a distinct break in the narrative before the mention of the burning of the Opisthodomos, and that this is not necessarily to be regarded as later than 403 B.C., but that, as a matter of fact, it antedates the archonship of Euclides and is to be identified with the burning of the *παλαιὸς νεῶς* (Xenophon, *Hellenica*, I, 6, 1) in 406 B.C. This theory violates the historical sequence of these events, which otherwise would seem to follow one another in strict chronological order. The temple stewards and the grain speculators were all criminals against the state, and Demosthenes clearly includes these with Thrasybulus, Philepsion, and the rest. He was under no obligations to limit himself to the period after Euclides, and nothing could be gained by making such a limitation voluntarily and then promptly disregarding it. Nor is it reasonable to suppose that he has done so. If, however, we place the burning of the Opisthodomos in the year 377/6 B.C.,<sup>2</sup> then the events recorded by Demosthenes are all later than Euclides and, moreover, are recorded in their proper historical order.

If, then, the Opisthodomos was burned in 377/6 B.C., and we accept the scholiast's explanation of the fire, the irregularities in these financial boards in 376/5 are sufficiently explained. In the investigation which followed the fire the people appointed special boards. The *ταμίαι τῆς θεοῦ* were selected without regard to tribes or tribal precedence, but the *ταμίαι τῶν ἄλλων*

<sup>1</sup> The lack of any specific reference in this instance shows clearly that these speculations must have been a very well-known event in earlier times, or else some recent scandal. The regulation of the grain supply was a constant source of trouble at Athens. When Cotys and Charidemus crossed over from Abydos and took possession of Sestus, the Athenians thereby lost control of the grain route through the Hellespont (361/0). As a result, there was a special stringency in the grain supply. There was also a great scarcity of grain in 358/7 (Dem. XX, 33), and it is probable that the speculations referred to must be placed in this period.

<sup>2</sup> Calles was archon in this year, and some allusion is apparently made to this event in *I.G.* II<sup>2</sup>, 216, which deals with the rearrangement of the treasures by Androtion.

θεῶν were selected and recorded apparently in the official order, although only eight were appointed in 376 and not more than six in 375/4 (*I.G.* II, 672). Moreover, the secretaries appointed during this period of disturbance were not chosen according to the system prevailing in 387/6, when the reverse of the official order was followed, or in 351/0, when the regular order was in force (*I.G.* II, 670, 671; Ferguson, *The Athenian Secretaries*, p. 74).

From the new inscription it is evident that the irregularities in the election of the ταμῖαι τῆς θεοῦ lasted from 376/5 until 373/2, and then ceased. For in the year 372/1 we find the full board of ten stewards, and once again they are enumerated according to the official order of the tribes. Moreover, a reform in the arrangement of the inventory lists probably came in at the same time. The order in our inscription is identical with that of the inscription published by Van Hille (*loc. cit.*) and also with that of *I.G.* II, 677. This arrangement differs from that of the preceding lists in the order of the objects and in the method of grouping.<sup>1</sup> In 372/1 the system of recording the weights to the left of the columns began,<sup>2</sup> but apparently it was soon abandoned, for it does not occur again.

The reestablishment of the full board of ten on its old footing is not due to any increase of prosperity on the part of Athens. The public expenses throughout this decade in connection with the army and fleet must have been particularly heavy (Beloch, *Gr. Gesch.* II, pp. 243 ff.). Peace was concluded in the archonship of Alcisthenes after the reorganization of the board (Dion. Hal. *de Lysia*, 12). It is not likely that the change was made by the Athenians in anticipation of the peace. It is more reasonable to suppose that the investigation into the misdemeanors of the stewards in 377/6 was now completed, and that with the close of this work the original board was reestablished. With the new arrangement of the treasures, which apparently comes in at this time, the activities of Androtion may very reasonably be connected (Dem. 22, 69 ff., 24, 176 ff. *I.G.* II<sup>2</sup>, 216, B, 6; 217). In spite of the charges laid by Demosthenes

<sup>1</sup> Lehner, *Ueber die Athenischen Schatzverzeichnisse des vierten Jahrhunderts*, pp. 86 ff.

<sup>2</sup> *J.H.S.* XXIX, pp. 184 ff.

against him, it is apparent from the inscription that he must have rendered some real service. Unfortunately the latter document is so poorly preserved that little can be determined beyond the fact that, some time after the archonship of Calleas, certain regulations were passed regarding the treasures and the duties of the newly appointed stewards. It is significant that the archonship of Calleas is mentioned in some connection in this decree, for, according to our theory, the Opisthodomos was burned in his year. The proposed reading for the last line of fragment *B* (see note of editor to *I. G.* II, 5, 74*b*), ἡ κόλ[ασις] may possibly be taken as a reference to the punishment inflicted upon the stewards of 377/6 B.C. According to Michaelis (*Parthenon*, p. 303) and Lehner (*Ueber die Athenischen Schatzverzeichnisse des vierten Jahrhunderts*, pp. 92 ff.), Androtion was not ταμίας, as implied by Demosthenes (XXII § 70, ἀλλ' αὐτὸς ῥήτωρ, χρυσοχόος, ταμίας, ἀντιγραφεὺς γέγονεν), but rather ἐπιμελητής, and as such melted down many of the damaged crowns (Philochorus, Harpocration, *s.v.* πομπεία). Some of these may have survived the fire, while others had become damaged through age, although according to the list in Demosthenes one was even later than the fire (Dem. XXIV § 180, Χαβρίας ἀπὸ τῆς ἐν Νάξῳ ναυμαχίας [376 B.C.]). In this case it is quite possible that Demosthenes is exaggerating. At least, there is no mention of the crown of Chabrias in the twenty-second oration, where the remainder of the list had been quoted in exactly the same words. It is very unlikely that a crown dedicated in one year should be melted up the next, unless so ordered by the state because of dire need. According to Demosthenes a large number of crowns were taken by Androtion, and barely half a dozen small amphoras, etc., each weighing about a mina, were made from them (XXII § 76). The orator leaves his hearers to make their own inferences.

If we had Androtion's reply to this charge, we should probably find that he had been commissioned by the state to use up some of the temple dedications to furnish new sacrificial vessels — perhaps to take the place of those melted down at the close of the Peloponnesian War — and to make a selection of others which could be coined into money to meet present emergencies. The more thorough his work, especially in the matter of recent



dedicatory crowns, the more liable to abuse would he be from his political enemies.

In the records of the new arrangement of the treasures in 372/1 B.C. and in the following inventories of the same series we find mention of the following: Articles from the Hecatompedon, Παρθενών and the ἀρχαῖος νεώς, vessels belonging to Athena Polias, Athena Nike, Artemis Brauronia, the Anakes, Demeter and Kore and Aphrodite (cf. Van Hille, *loc. cit.*, *Mnemosyne*, 1904, pp. 325 ff.). If these objects and temples come under the supervision of the ταμίαι τῆς θεοῦ, they are usurping some of the functions of the ταμίαι τῶν ἄλλων θεῶν. In fact, it is doubtful if the latter board exercised any jurisdiction over shrines on the Acropolis after 373/2 B.C. The board still existed as late as 362/1 B.C., as is proved by *I.G.* II, 682c (Addenda),<sup>1</sup> where it is mentioned in connection with the treasures at Eleusis. If *I.G.* II, 702 is correctly restored as belonging to the ταμίαι τῶν ἄλλων θεῶν, they were not abolished before 343/2 B.C. In this very fragmentary inscription the only shrine mentioned is the Aphrodisium, which lay outside the Acropolis. Since Aristotle makes no mention of the ταμίαι τῶν ἄλλων θεῶν in the constitution of the fourth century, although giving full details about the election and duties of the stewards of Athena, we may assume that the board was no longer in existence when the Ἀθηναίων Πολιτεία was written in 325–322 B.C. (Sandys, Introduction, p. xlix). It is impossible to determine with exactness when it was abolished in the period between 343 and 325. It is, however, reasonable to suppose that this is one of the financial reforms under the administration of Lycurgus.<sup>2</sup> Its duties may have been taken over by the ταμίαι τῆς θεοῦ or else by the ταμίαι τῶν στρατιωτικῶν, whose power grew steadily in importance under Lycurgus. Apparently the reorganization of 373/2 greatly lessened the importance of the ταμίαι τῶν ἄλλων θεῶν. The paucity of inscriptions belonging to them, and the comparative completeness of the series belonging to the ταμίαι τῆς θεοῦ cannot be

<sup>1</sup> It seems to me that this inscription disproves completely Bannier's theory that the ταμίαι τῶν ἄλλων θεῶν did not exist as a separate body in the fourth century (*Rh. Mus.* 1910, pp. 19 ff. Cf. Ferguson, *Hellenistic Athens*, p. 23).

<sup>2</sup> Cf. *I.G.* II, 162, Frag. c, vs. 23 n.

due entirely to chance, but must indicate to some extent the relative importance of the two boards. The exact nature of the reorganization in 373/2 cannot be determined. The pre-script of the new inscription makes no mention of receiving treasures from the other board, but it can easily be inferred from the inventory proper that the duties of the stewards of Athena were now much more widely extended than in the preceding years.<sup>1</sup>

Line 3. ΓΛΑΥΚΕ must be restored as Γλαυκέ[της], who is 'the secretary for the stewards of Athena in the year 371/0. We are able to determine his tribe by applying Ferguson's law in regard to secretaries ('The Athenian Secretaries,' *Cornell Studies*, 1898, pp. 72-74). During the period of the joint board of stewards, the reverse of the official order of the tribes was followed in electing the secretary. When the boards were separated again in 387/6, the tribe Oineis held the secretaryship. During the next ten years there is no record of the secretaries for either board. In 376/5 the secretary was from the tribe Leontis, a fact which cannot be brought into relation with the system prevailing in 403-387, when the reverse order was followed, nor with that of the years 351-340, when the regular order was followed. It is very probable that in the reorganization of 372/1, the system prevailing in 351 and the following years was established, if indeed it did not exist from 386/5 until the disturbance in 376. At least, if we work back from 351 and omit altogether the four years 376-2, we find that the secretaryship in 386/5 would fall to the tribe Cecropis (VII). As we know that in 387/6 the secretary was from the tribe Oineis (VI),<sup>2</sup> it is probable that under the new administration the Athenians reversed the cycle of the secretaries and began, in the case of the ταμίαι τῆς θεοῦ, with the tribe which held the office in the last year of the joint administration. During the four years of the disturbance no regular system was followed, but in the reorganization of 372 the order of appointment was taken up where it had been broken off in 376. According to the cycle, Hippothontis holds the secretaryship in 371/0. Glaucetes undoubtedly belongs to this tribe.

<sup>1</sup> The legislation of Androtion (*I.G.* II<sup>2</sup>, 216) may have dealt with this question.

<sup>2</sup> Ferguson, *loc. cit.*

It is quite possible that he is the grandson of the only Glaucetes known in Hippothontis—the general who served along with Sophocles in 441 B.C., and who belonged to the deme Azenia (Kirchner, *Prosographia Attica*, 2951). There is, however, a more interesting identification. Demosthenes (XXIV, 128–9) says of a certain Glaucetes who had served as ambassador to the court of Maussollus in 355–4 B.C.: οὐχ οὗτός ἐστιν ὁ πρῶτον μὲν εἰς Δεκέλειαν αὐτομολήσας . . . ; καὶ . . . πρεσβευτῆς ἀξιωθείς εἶναι ὑφ' ἡμῶν, ἀποστερῶν (τὴν θεὸν) τὰς ἀπὸ τῶν ἡμετέρων πολεμίων δεκάτας; ἔπειτα ταμείους ἐν ἀκροπόλει τὰ ἀριστεία τῆς πόλεως . . . ὑφηρεμένος ἐξ ἀκροπόλεως τὸν τε δῖφρον τὸν ἀργυρόποδα καὶ τὸν ἀκινάκην τὸν Μαρδονίου ὃς ἦγε τριακοσίους δαρείκοις; There can be little doubt that the secretary for 371/0 and the Glaucetes of Demosthenes are identical. ταμείους does not necessarily mean that Glaucetes was a steward, but that he helped to administer the funds (cf. the use of the word in *I. G.* I, 32), and the importance of the position as secretary is sufficient to justify the use of this verb. Undoubtedly most of the business, especially routine matters, would be transacted by the secretary, and he would have more opportunities to get possession of the treasures. Curiously enough, in line 16 of our inscription there is a detailed description of an elaborate *acinaces* which was probably considered that of Mardonius. But the theft of such an important article—if theft there ever was—could not long go unnoticed, and the trophy is found in its old position four years later (*Εφ. Ἀρχ.* 1903, p. 143, col. 1, line 75). The use of the phrase ἀπὸ τοῦ νεώ in line 14 shows that these objects were not in the cella of the Parthenon, but either in the Parthenon proper or the Opisthodomos. When Pausanias saw the ἀκινάκης of Mardonius, it was in the temple of Athena Polias (*I*, 27).<sup>1</sup>

<sup>1</sup> This identification of Glaucetes and the dating of his secretaryship in 371/0 is at variance with the usual statements which are based on the evidence of Demosthenes alone. (Schäfer, *Demosthenes und seine Zeit*, I<sup>2</sup>, p. 365. Lehner, *op. cit.* p. 93.) According to Schäfer, the career of Glaucetes is given by the orator in chronological order, and as he served on the embassy to Maussollus in 355/4 B.C. and the speech was delivered in 353/2, his stewardship must be placed in 354/3. Since he began his career by deserting to Decelea during the Peloponnesian War, he would have been well advanced in years by the time he served as ambassador and steward. While it is not impossible that a man



The various objects mentioned in the inventory proper are already known to us from Van Hille's list ('Εφ. Ἀρχ. 1903, pp. 138-150, *Mnemosyne*, Nova Series XXXII, 1904, pp. 325 ff.). This group represents apparently a small collection of special treasures. The *γοργόνειον* is probably that which was stolen by Philurgus, the temple plunderer (Isocrates, XVIII, 57), and again by Phileas (Synesius, *de Calu.* XIX, p. 83a). The *ἀκινάκης* so fully described in lines 16-20 is to be identified as that of Mardonius. With its steel blade, golden handle, and ivory sheath inlaid with gold it would easily weigh three hundred darics, and must certainly have belonged to one of the superior officers in the Persian army. Whether the real *ἀκινάκης* of Mardonius was at Athens or Sparta is another question (Pausanias, I, 27, 1). \*Undoubtedly the popular identification of this blade with the *ἀκινάκης* of Mardonius was always current at Athens and carefully fostered by the guides to the Acropolis (cf. Schol. Dem. III, 25, Dio Chrysost. II, p. 85 r.).

Line 20. The reading is ΓΥΓΛΙΟΝ. Van Hille read ΓΥΛΙΟΝ in the inscription published by him (*loc. cit.*). By the kindness of Mr. Leonardos, Ephor of the Epigraphical Museum at Athens, I was enabled to reëxamine the latter stone. Although badly weathered, the reading ΓΥΓΛΙΟΝ is plain, and shows very clearly on the squeeze as well. Neither stone shows any sign of a cross bar in the fourth letter. It is quite impossible to suppose that it should have been accidentally omitted in the same letter in two inscriptions several years apart. Therefore the word must be *πυγλιον*, which is otherwise unknown. It is a diminutive of a word like *πυγλος* or *πυγλη* derived from the root *πυγ* (cf. *ζεύγλη* from *ζυγ*), which occurs most com-

should take important duties at the age of 75 or 80, it is unlikely that he would be elected to the stewardship for a whole year, and if this theft had really happened so recently, Demosthenes would have made a great deal more out of it. The orator, however, does not record these three events in chronological order, as investigation shows. In § 128 he begins *οὐχ οὗτός ἐστιν ὁ πρῶτον μὲν εἰς Δεκέλειαν αὐτομολήσας κτλ.*; The next clause, *καὶ ἀπὸ μὲν*, is explanatory, and the latter part, *τὴν δὲ γ' ἐνθάδε θεὸν, πρεσβευτὴς ἀξιωθείς εἶναι ὑφ' ὑμῶν, ἀποστερῶν τὰς ἀπὸ τῶν ὑμετέρων πολεμίων δεκάτας*; is brought in here most effectively to balance the former. Then the sentence which follows, referring to the stewardship, is introduced by *ἐπειτα* referring to and balancing *πρῶτον μὲν εἰς Δεκέλειαν αὐτομολήσας*, which it completes. Hence the order is not chronological, but is dictated merely by the conveniences of rhetoric.

monly in the form *πύκτης* and also in its original form as *πυγμή*, Latin *pug il*, *pug na*, etc. (For other analogies in the Indo-European languages vid. Meyer, *Griechische Etymologie*, II, 483.) The suffix *-λος* is used in the formation of nouns of agent or instrument (Brugmann, *Grundriss der vergleichenden Grammatik*, Vol. II, 186-190). Hence the meaning must be, "A small ball or knob, like the closed fist." It is possible that it is the name applied to the pommel, but since the handle has already been mentioned and the sheath is now being described by the inventory-taker, it is probably a metal knob or tip on the end of the ivory sheath. (For similar tips on the ends of sheaths cf. Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, Vol. II, plate opposite p. 624.) The accent of the word *πυγλίον* is paroxytone in analogy with dactylic diminutives in *-ιον* (Kühner-Blass, *Gramm. d. Gr. Spr.* 1<sup>2</sup>, p. 278).

Besides the fragment published by Woodward (*J.H.S.* 1909, pp. 182 ff.), which undoubtedly belongs to our inscription, *I.G.* II, 747 has the same size and spacing of letters. Since the weights are recorded on the left of the column, as in the other fragment, Woodward very plausibly assigns it to the inventory of 372/1. It belongs to the bottom of the first column. New restorations are offered by Van Hille (*Mnemosyne*, 1904, pp. 325 ff.) and Woodward (*J.H.S.* XXXI, 1911, pp. 40-41).

The chief value of this treasure list may be summed up as follows: We are able to determine with certainty a disturbance in the board of *ταμίαι τῆς θεοῦ* from 376/5 to 373/2 inclusive. The *ταμίαι τῶν ἄλλων θεῶν* also seem to be affected and the cause in both cases is the same. This is the burning of the Opisthodomos by the stewards in the archonship of Calleas (377/6) to cover up their mismanagement of the treasures (Dem. XXIV, 136). We assign the activities of Androtion in reorganizing and rearranging the treasures to the years 376-373 inclusive (Dem. XXII, 69-78). The boards were reestablished on their old footing in 372/1, but the *ταμίαι τῆς θεοῦ* apparently have wider powers with supreme control of the Acropolis treasures, while the *ταμίαι τῶν ἄλλων θεῶν* are much less prominent henceforth. The date of the activities of Glaucetes in connection with the temple treasures (Dem. XXIV,



127-130) is now accurately determined, and if he was actually guilty of theft, as charged by Demosthenes, we have the satisfaction of knowing that part, if not all, of the stolen goods was recovered soon afterwards. Curiously enough, this small fragment of stone not only gives his name but also a full description of an ἀκινάκης, which was probably regarded by the Athenians of this time as the ἀκινάκης of Mardonius. On the historical side the inscription forms an interesting commentary to the speeches of Demosthenes against Androtion and Timocrates. For lexicography it yields the new word πυγλίον.

ALLAN C. JOHNSON.

PRINCETON, NEW JERSEY.

## CIVITA LAVINIA, THE SITE OF ANCIENT LANUVIUM

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### PART I

#### [PLATE I]

CIVITA LAVINIA <sup>1</sup> rests upon a spur of the Alban Hills elevated 324 m. above the sea,<sup>2</sup> about two and one half miles south of Genzano and twenty miles southeast of Rome. The hill, formed of soft volcanic stone, well clothed with fertile soil, extends to the southwest with steep descents along the sides, and at the end a more gradual declivity to the undulating campagna. Ancient remains are plentiful but very poorly preserved, owing to the use of ancient material for building the mediaeval town and to the prevalent system of viticulture which tolerates no shade and furrows the surface of the land with trenches a metre in depth. Thus the student finds himself in the bewildering position of being surrounded by antique remains and not being able to identify a single stone. Of amphitheatre, temples, baths, imperial villas, all known to have existed here, not even the sites are certainly known. Except for the theatre, the aqueduct, and the roads and bridges, none of the extant structures reveal with any certainty their date, ownership, complete size, or purpose.

<sup>1</sup> This historical and topographical study of Lanuvium was undertaken in the spring of 1910 during my residence in Rome as Fellow of the American School. I am indebted to Professors Carter and Van Buren for their encouragement and assistance, and to Signori Vincenzo Seratrice and Alberto Galieti of Civita Lavinia for their hospitality and helpful suggestions. This first article, which will appear in three instalments, describes the material remains as I found them. It has profited by corrections and suggestions from Dr. Thomas Ashby, Director of the British School in Rome, some of whose notes are printed in full and signed with his initials. I hope to discuss at a later time the epigraphic and literary testimony concerning Lanuvium.

<sup>2</sup> This elevation, given on the maps of the geographical institute is certainly correct, though 205 m. is given in many books.

Although the site is accessible by railway,<sup>1</sup> the archaeological student will take satisfaction in approaching it along the ancient Appian road. Just beyond Genzano, however, we may turn aside to the right, to ascend Monte due Torri, now the most prominent height in the vicinity of ancient Lanuvium. From its grassy, rounded summit rise the two towers<sup>2</sup> that, since the thirteenth century, have given it a name. They are built of small peperino blocks, and irregular fragments of yellowish marble. Each tower is 6 m. square; that to the north rises in picturesque raggedness to a height of over 20 m.; the other has been demolished except for the base and about 5 m. of the square



FIGURE 1.—CIVITA LAVINIA, FROM A POINT NEAR THE VILLA OF THE ANTONINES.

tower. But this magnificent site was occupied long before the middle ages, and it is probable that the towers would be found to rest upon ancient foundations. At any rate there stands between them a good-sized concrete core, surrounded on two sides by a wall of large reticulate work. One notes the big stone thresholds and the zig-zag brick pavement (*opus spicatum*) of the corridors, 3 m. wide. Along the front (west) side there is a long vault in the concrete.

The view from here is the most extensive and varied in this part of Italy. We see nearly the entire length of the Volseian mountains as far as Terracina, Monte Circeo, and in the bluish

<sup>1</sup> The station is 33 km. from Rome, on the line to Velletri and Terracina. The locality may be reached also by the tramway to Genzano.

<sup>2</sup> Volpi, *Vet. Lat.* V, pl. 10.

mist the islands Ischia, Ponza, Palmarola, and Ventotene; then Nettuno, Porto d'Anzio, Pratica, and the whole northward sweep of the coast to Santa Marinella and the mountains of Tolfa; continuing to the right we see Castel Savelli, a portion of Rome, Castel Gandolfo, Albano, Ariccia, Genzano with Monte Cavo as its background, Nemi, Civita Lavinia topping the banks of vineyards and olive groves, and, just below, the villa of the Antonines.

We descend to the road and continue three minutes southward till we see on the left, at a couple of hundred paces, conspicuous ruins <sup>1</sup> of a seventeenth century villa, of which two of the large windows of the upper story are preserved; an oval marble tablet above the south door still bears the chained cub and spread eagle of the Cesarini. From these remains a walk of three minutes to the north brings us to the probable site of the imperial residence of Antoninus Pius.<sup>2</sup> The entire vicinity now goes by the name La Villa.<sup>3</sup> Passing a large section of a monolithic column of pinkish Egyptian granite, we come to a concrete platform over 20 m. square, supported by a system of barrel vaults of different sizes, set at right angles, faced with fine reticulate work and bands of red brick. In the present state of the level a man can walk through most of these vaults without stooping. Within one of them there lie a marble Corinthian capital and the foot and lower drapery of a life-sized marble statue. The platform above is covered with bushes, turf and wild flowers, from which rise four portions of various walls, not in a straight line; these are of the same peperino concrete but are faced wholly with narrow red brick. In places they attain a height of 8 m.<sup>4</sup> It is impossible to ascertain the limits or uses of the various rooms. Adjacent to the northeast are extensive concrete masses at the ground level. To the northwest, near the road, there was un-

<sup>1</sup> Called Villa Caratti.

<sup>2</sup> These ruins are upon the estate now belonging to Cav. Caratti, formerly to the Truzzi, formerly to the Cesarini.

<sup>3</sup> Prof. Tommasetti (*Campagna Ramana*, I, p. 31) has heard it called Villa Ocrana and seeks to connect it with Lucius Ocras, mentioned in a Lanuvian inscription, *C.I.L.*, XIV, 2119. "Some 500 metres to the south of La Villa, at Pozzo Bonelli, are the ruins of another extensive villa." T. A.

<sup>4</sup> See Figure 2. The remains have not changed in appearance since 1789 when drawn by Carlo Labruzzi, whose work is now in the possession of Dr. Thomas Ashby of the British School in Rome. (*Ill.* 40, 41: see *Mél. Arch. Hist.* XXIII, 1903, p. 401.)



covered in 1884 a porticus of the villa,<sup>1</sup> enormous in extent and rich in decoration. We continue 200 paces northeast by east through the olive orchard to other large foundations pertaining to the same villa. They are of concrete, faced partly with quasi-reticulate work and partly with narrow, salmon-colored bricks set in abundant mortar. But one no longer sees anywhere the aqueduct arches pictured by Volpi.<sup>2</sup> A short walk from here to the west brings us to the point where the provincial road deviates from the line of the ancient Via Appia.



FIGURE 2.—RUINS OF THE VILLA OF THE ANTONINES (LA VILLA).

The identification of this site with the Lanuvian villa<sup>3</sup> of the Antonine emperors is based upon the persistence of the name attaching to it, and upon the abundance and the character of the sculptures found here in past centuries. No inscriptions are recorded. Of the excavations little is known from contem-

<sup>1</sup> Fiorelli (*Not. Scav.* 1884, p. 240) had heard a tradition that this was the Villa of Caligula. "It consisted of several terraces, and from its construction belonged to the first century of the empire. The columns of the colonnades were of red granite, the pavements of splendid marbles, and the walls decorated with fine stucco. Among the objects found was a very fine head of Jupiter in terra-cotta." T. A.

<sup>2</sup> Volpi, *Vet. Lat.* V, pp. 94, 95 and pl. 9. Pl. 7 gives a view of the villa, and pl. 8 represents a fragment of sculpture from it.

<sup>3</sup> *Vita Pii* 1, *Vita Commodi* 1, etc.



poraneous sources. The important excavations were in 1701. Forty years later Ficoroni,<sup>1</sup> writing of certain statues in the Capitoline Museum, mentions the following as coming from this site:

Bust of Antoninus Pius;<sup>2</sup> it represents the emperor with a careworn brow and a conscientious but kindly expression.

Bust of Marcus Aurelius in youth,<sup>3</sup> a beardless, child-like face, well wrought in Luna marble.

Bust of the youthful Commodus,<sup>4</sup> beardless, clad in the tunic; skillful workmanship.

Bust of Annius Verus,<sup>5</sup> the short-lived son of Marcus Aurelius and Faustina; a mediocre statue, believed by some to be a portrait of Galerius Antoninus, son of Antoninus Pius.<sup>6</sup>

Statue of a philosopher. One queries whether this may not be the marble Roman that stands clad in the toga, beside his box of manuscripts, in the court of the Villa Frediani at Civita Lavinia.

Statue of a faun<sup>7</sup> from a Grecian chisel, as Ficoroni termed it; a young satyr standing erect, with head thrown back, laughing and holding out grapes and an apple; Pentelic marble. A confusion arising from Ficoroni's scanty description has led to the unfounded assertion, in guides and even in official catalogues, that the Capitoline copy of the celebrated "Marble Faun" of Praxiteles was found on this site.<sup>8</sup>

Statue of a philosopher, incorrectly called Zeno,<sup>9</sup> probably because of the stoical tendencies of its supposed imperial possessor;

<sup>1</sup> Ficoroni, *Vestigia di Roma Antica* (Roma 1744), p. 55. Practically copied in Fea, *Miscellanea* (Roma 1790), Vol. 1, p. CXX.

<sup>2</sup> Cap. Mus., Room of the Emperors, No. 35.

<sup>3</sup> Marcus Aurelius, Room of the Emperors, No. 37. Bernoulli, *Röm. Ikon.* II, 2, pp. 174 (99), 179 ff.

<sup>4</sup> Commodus, Emperors, No. 43. Bernoulli, *Röm. Ikon.* II, 2, pp. 232 (29), 240. Highly praised by Winckelmann (VI, 1, 322).

<sup>5</sup> Annius, Emperors, No. 40. Bernoulli, II, 2, p. 204.

<sup>6</sup> "Add (probably) Faustina (Imp. 36), and (possibly), Female bust (Galleria 11), in the Capitoline Museum. See *Catalogue of the Museo Capitolino, British School at Rome*, especially under Gladiatore 8." T. A.

<sup>7</sup> Cap. Mus., Salone No. 6.

<sup>8</sup> The provenance of the Praxitelean satyr is not known.

<sup>9</sup> Zeno, Capit. Mus., Room of the Gladiator No. 8. Bernoulli, *Griech. Ikon.* II, p. 318. Brunn u. Bruckmann, *Denkm.* No. 430. The portrait of Zeno, bearing his name in an ancient Greek inscription, at Naples (Mus. Naz. 6128) is of quite different physiognomy.

a realistic, life-sized portrait of a Greek philosopher delivering an address; art of the Alexandrine age. Presented to the museum by Pope Benedict XIV.

The following four, not named by Ficoroni, are supposed to have been excavated at the same time:

Bust of Marcus Aurelius wearing the breast plate and military cloak.<sup>1</sup>

Bust of Lucius Verus<sup>2</sup> in the prime of life, wearing tunic and military cloak.

Bust of a youthful beardless Roman<sup>3</sup> clad in the tunic and toga, called by some Philippus Caesar (ob. A.D. 249), son of Philip the Arab, but supposed by Visconti to be Galerius Antoninus; in perfect preservation.

Two more were found later, viz.:

Relief of a high-priest<sup>4</sup> of Cybele, formerly in the Capitoline Museum, but now in the Palazzo dei Conservatori in the upper stairway. Found near La Villa in 1736 and presented to the museum by the Sforza.<sup>5</sup>

The statement of Nibby that the group of Cupid and Psyche in the Capitoline was found here is an inexplicable error which has been widely copied.

Two other marbles may be mentioned here, as coming from Civita Lavinia, though the precise spot is not stated: the figure of the infant Bacchus labelled "Genio dell' Autunno," in the

<sup>1</sup> Cap. Mus., Galleria, No. 63. Bernoulli, II, 2, p. 168 (9), p. 178.

<sup>2</sup> Lucius, Emperors, No. 41. Bernoulli, II, 2, p. 208, No. 15. "Another bust in the Louvre (*Ibid.*, p. 212, No. 120) is said to have been found at Civita Lavinia." T. A.

<sup>3</sup> Emperors, No. 69. Bernoulli, II, 3, pp. 147 (1), 149 ff., pl. XLV; Helbig, I, p. 315. "A bust of Marcus Aurelius in the Louvre from the Campana collection (*Cat. somm.* 2357: Bernoulli, II, 2, p. 176, No. 120) is said to have been found at Civita Lavinia, with the Lucius Verus also in the Louvre, but their antiquity is not above suspicion." T. A.

<sup>4</sup> Priest of Cybele (*Archigallus*), Baumeister, *Denkm. d. kl. Altertums*, II, p. 801, fig. 867.

<sup>5</sup> "Volpi (*Diss. Accad. Cortona*, II, p. 190) mentions a Cista Mistica as recently found there." T. A.

"In April, 1826, two pavements of very moderate work in black and white mosaic were found at the depth of about four palms (3 feet). In one of them was the 'bowl of Venus' with two doves drinking. One Deodato Sponza applied for permission to excavate here and in other neighbouring properties, but apparently never actually did any work. (*Atti del Camerlengato*, tit. IV, fasc. 422.) The property then still belonged to the Sforza Cesarini." T. A.

cloister within the baths of Diocletian and, at least according to tradition, the puzzling female statue,<sup>1</sup> formerly in the Vatican but now standing by the stairs of the Capitoline Museum; the base of this latter bears a Renaissance inscription IVNO LANVMVINA, but the attributes are not appropriate to Juno; it has been called Libera, and most recently Demeter, with the swine-skin.

A mile beyond Genzano, less than 500 m. east of the last mentioned ruins, the provincial road avoids the hill and turns directly south. The Via Appia continues straight, over a line still passable for pedestrians, mounting a hill called Monte Cagnoletti, or Cagnolo.<sup>2</sup> An extraordinary number of marble dogs were found here by Gavin Hamilton, a Scottish painter, in the last quarter of the eighteenth century. Hamilton sent many of his finds to Charles Townley, and they eventually found a home in the British Museum. It may be of interest to quote directly from a letter written by Hamilton about 1773; it makes clear the frankly predatory nature of archaeological excavation in that period, and shows how prolific in artistic treasure this region has been.

Gavin Hamilton to Charles Townley:<sup>3</sup>

"During the process of my excavations at Albano I got acquainted with some people of property at Genzano, who pointed out to me some spots in that neighborhood that deserved my attention. I found that the greatest part of them had been dug by the Cardinal Lancellotti. Monte Cagnolo alone answered my expectations. This is a small hill betwixt Gensano and Civitavecchia, commands a fine prospect towards Velletri and the sea, and from the magnificence of the ruins and other things found there, one must judge it to have been anciently part of the Villa of Antoninus Pius,<sup>4</sup> which he built near the ancient Lavinium (*sic*).

<sup>1</sup> Cap. Mus., Scala, No. 6. Helbig, *Führer*, I, p. 284; Overbeck, *Kunstmythologie*, III, p. 163; Clarac, *Musée de Sculpt.* III, pl. 418, n. 732.

<sup>2</sup> Many writers have assumed that the name arose from the marble dogs unearthed here; but the hill certainly bore this name long before the time of Gavin Hamilton.

<sup>3</sup> For this letter and the substance of the notes I am indebted to Mr. A. H. Smith, *J. H. S.* XXI, 1901, p. 313.

<sup>4</sup> Such identification of the site is unwarranted. Certain of Hamilton's marbles are still labelled at the British Museum as "from the Villa of Antoninus Pius." I have found nothing to indicate that he excavated at *La Villa*.



This spot had been reduced in the lower age to a vineyard and consequently strip'ed of its ornaments, some of which I found thrown promiscuously into one room about ten feet underground, and they were the following, viz.; those in your own collection, the two young Fauns<sup>1</sup> of exquisite Greek sculptor, and with the names of the artists in Greek, probably father and son; that of the father, though the least entire, I think the most masterly performance. The Vase,<sup>2</sup> which I found much broke, is restored with great attention as the work deserves, being, I think in point of general form and taste of sculptor inferior to none extant. Your group of a Bitch caressing a Dog<sup>3</sup> is a masterpiece of its kind; the companion, being a Dog caressing a Bitch, is now much admired in the Museo Clementino.<sup>4</sup> The two groups of Acteon devoured by his dogs<sup>5</sup> are both spirited figures, and to the best of my remembrance you are possessed of one of them. Two small Victory's sacrificing a Bull likewise fell to your share, being the best extant in relievo.<sup>6</sup> Two other dogs were found which I believe are still the property of Mr. Jenkins,<sup>7</sup> and it is somewhat particular that so many dogs should be found in a place,<sup>8</sup> which still preserves the name of Monte Cagnolo, the

<sup>1</sup> First-century statuettes of the youthful Pan, just alike except as to the inscriptions. Both are signed in Greek by Marcus Cossutius Cerdon, but one inscription adds "freedman of Marcus." These may have been two different sculptors, but more probably one and the same. Cf. Smith: *Catal. of Greek and Rom. Sculpt. in Brit. Mus.*, No. 1666-7, and for the inscriptions Loewy: *Inscripfen griechischer Bildhauer*, p. 263.

<sup>2</sup> Vase with bacchanalian reliefs; *Descript. of the Collection of Anc. Marbles in the Br. Mus. (Mus. Marb.)* I, pl. 7.

<sup>3</sup> Canine group now in the Hall of Inscriptions, *Mus. Marb.*, X, vignette.

<sup>4</sup> In the Sala degli Animali, No. 116, Cf. Amelung, *Sculpt. des Vat.* II, p. 332; Helbig, *Führer*, I, 161; Reinach, *Répert. de la stat.* II, 2, p. 759, No. 5.

<sup>5</sup> Actaeon attacked by dogs. *Mus. Marb.* II, pl. 45, *Cat. Sculpt.* Vol. 3, No. 1568.

<sup>6</sup> The victories are not exactly in relief but free statuary composed to stand against a wall. *Mus. Marb.* X, pl. 25, 26.

<sup>7</sup> For the suave and tricky Thomas Jenkins, who owned an antique gem factory secreted in the ruins of the Colosseum see Michaelis, *Anc. Marb. in Gr. Brit.*, p. 75; and T. Ashby in *Papers of the British School at Rome*, VI, p. 490 ff.

<sup>8</sup> Notably a seated bitch in the Vatican, Sala degli An., No. 117. Cf. Amelung, p. 333. "A running greyhound (Massi, No. 169) and a statuette of a dog from this site (Helbig, I, No. 162) are in the room of the animals at the Vatican. In a letter to Lord Shelburne, Hamilton speaks of a 'dog scratching his ear, and a bitch in the same attitude.'" Smith.



property of the College of S. Buonaventura; besides what I have already mentioned to be found in one room, I must not forget the head or bust of a young man, the character of a Meleagar,<sup>1</sup> which was the first piece of Sculptor found on Monte Cagnolo, and which on account of its preservation you thought would merit a place in your collection. The last and only large Statue found here was the Paris,<sup>2</sup> which is now placed at Stowe by Lord Temple, with other fine Statues, in particular an Adonis of uncommon beauty, dug up at the Villa Fonseca one of my best cavas."

Besides all this Hamilton mentions in a letter to Lord Shelburne "Parts of several very fine candelabri<sup>3</sup> . . . a female satyr playing on the pipe, a comedian,<sup>4</sup> several young boys, a young Bacchus,<sup>5</sup> a boy laughing with a bird in his hand, a cupid.<sup>6</sup>

The first Townley inventory also assigns to this site "an eagle, near the size of life,"<sup>7</sup> and in a summary of Hamilton's finds occurs "a boy sitting with a goose." Also the bust of Sabina, wife of the emperor Hadrian, which is now in the Vatican,<sup>8</sup> was found by Hamilton at Civita Lavinia and presented by him to Pope Pius VI.

It is most unfortunate that certain imposing remains found on this hill have, through neglect, entirely disappeared within the past forty years. In 1871 were unearthed three long porticos built of precise reticulate work, each composed of seven arches over 2 m. in span, supporting vaults lined with the ancient yellow stucco.<sup>9</sup> About the same time there was discovered a large

<sup>1</sup> Possibly the herm of Heracles (*Mus. Marb.* II, p. 46), said to have been found in 1776 near Genzano, is here referred to as Meleager.

<sup>2</sup> The Paris which was afterwards at Hamilton Place; Michaelis, p. 301, *Hamil. Place*, No. 9.

<sup>3</sup> Notably the sphinx which served as a candelabrum base; *Brit. Mus.*, Hall of Inscript. No. 1719 = *Mus. Marb.* X, pl. 31. "The Midas (?) was also found here in 1779. (*B. M. Cat.* III, 1745.)" T. A.

<sup>4</sup> Possibly a portrait of Agilius; *C.I.L.* XIV, 2113.

<sup>5</sup> Bacchus (*Mus. Marb.* XI, pl. 38).

<sup>6</sup> Cf. Smith, *Ancient Marbles at Lansdown House*, p. 70.

<sup>7</sup> *Mus. Marb.* X, pl. 58, fig. 2.

<sup>8</sup> Vatican, Sala dei Busti, No. 359. Cf. Amelung, p. 549, pl. 71; Bernoulli, *Röm. Ikon.* II, 2, p. 129, No. 4, pl. 40; Guattani, *Memorie Enciclopediche per* 1816, p. 137.

<sup>9</sup> *Bull. Inst.* 1871, p. 212. "I think this must be identical with the cistern on Monte Cagnolo described by Lanciani, *Not. Scav.* 1889, 227. It was of *opus reticulatum* with quoins of sperone, and had three chambers each 22 m. long, by 3.4 m. wide, divided by two rows of six pillars 0.9 m. square, supporting

underground tomb containing several small terra-cotta sarcophagi, and apparently devoted chiefly to the burial of children.<sup>1</sup>

Upon this "hill of pups" there came to light in 1889, at the right of the eighteenth milestone of the ancient road and at the left of the nineteenth of the modern provincial highway, various structures of reticulate from the period of Hadrian, also a water tank supposed to date from a time as far back as the republic<sup>2</sup>. Again in 1891 a Roman villa was found here, but the remains were unimportant.<sup>3</sup>

At present there exist large concrete masses, a bit of pavement of *opus spicatum* partly covered by a later one of *opus signinum*, and a small modern tool-house just to the right of the line of the ancient road about 300 m. after one leaves the broad highway.<sup>4</sup>

The tramway line connecting Velletri with Genzano is being laid parallel to and close beside the ancient road. Just opposite the villa I observed the workmen laying *baré*, as they cut to a considerable width toward the west the ancient trench of the Appia, large rectangular blocks of coarse stone and a broken fluted column of gray tufa. Just to the north, from the bank excavated the preceding day, there protruded, at right angles with the road, two walls 7.10 m. apart, each constructed of blocks of peperino, measuring 1.30 m. by 0.60 by 0.20. The ground nearby was strewn with thin slabs of colored marbles, mostly *pavonazzetto* and *fior di pesca*, which once splendidly clothed the building. Both the small size of the enclosure and its proximity to the road suggested a tomb. Penetrating a few inches farther into the bank we found in one mass in the soil four skeletons of different sizes, bits of black pottery, parts of a dainty glass goblet, and a badly corroded copper coin. One of the skeletons was of extraordinary stature, with a large square jaw and perfect teeth.<sup>5</sup>

arches of 2.4 m. span. There was also found in 1871 a white marble terminal cippus 1.75 m. high, representing Janus biceps, and a number of blocks of peperino from a *diverticulum* of the Via Appia." T. A.

<sup>1</sup> *Bull. Inst.* 1872, p. 156.

<sup>2</sup> *Not. Scav.* 1889, p. 227.

<sup>3</sup> "Not. Scav. 1891, 133. A double herm representing the bearded Bacchus, and some vaulted substructions were found." T. A.

<sup>4</sup> "The hill was approached by an ancient road running southeast, diverging from the Appia west of the Casale Fornace, which crossed the modern highroad East of the Casale Galli. Further to the south are other ruins, so that almost the whole hill was covered with them." T. A.

<sup>5</sup> Cf. Catull. 39, 11-12. Aut parvus Umber aut obesus Etruscus  
aut Lanuvinus ater atque dentatus.

From this spot one is afforded a most impressive view of the "queen of long highways" which extends southeastward across the flats in an absolutely straight line to Punta di Leano forty miles away, near Terracina.<sup>1</sup>

Continuing on the road in a southeasterly direction, one walks again on the ancient pavement which for a kilometre or so is in use today in its complete width, 4 m. Beyond the raised blocks that bound the pavement laterally there are seen in the south bank (more conspicuous near the point where the tramway will turn away to the north), short walls of *opus quadratum*, presumably tombs from a very good period. Shortly the road crosses a bridge with a broad arch resting on ancient foundations, and continues towards the provincial highway. On the left in a region called *Le Fornace* there stands the concrete base of a tomb<sup>2</sup> the chamber of which has niches for a sarcophagus and for eight urns; it is said that formerly large villa walls were visible here.

Farther back from the path, near the new tramway to Velletri, is a huge rectangular structure<sup>3</sup> of peperino concrete. Three thick walls rise to an imposing height. On the inner side of the longest wall is seen a series of high niches, five in number, showing their facing of flat bricks. There are also traces of niches upon the exterior of the shorter walls. The uses of this building are not evident, but it can hardly have been a private residence.<sup>4</sup> The path becomes a trench as the paving blocks disappear and soon follows a brook-bed, roofed with shrubbery and tapestried with ferns and mosses, where an unusual chance is offered to study the Roman road in vertical section. One can observe the various strata lying 2 m. deep below the surface of the "*saxosa Appia*." Issuing from the tunnel of foliage, and continuing along the ancient road, we may observe, at intervals on the left and below, supporting-walls of *opus quadratum*.

On the left of the provincial highway,<sup>5</sup> a short distance beyond the point where it joins the ancient road, is a low structure in concrete with brick facing, apparently of the fourth century,

<sup>1</sup> Cf. Labruzzi, IV, 37. (*Mél. cit.* p. 400.)

<sup>2</sup> Labruzzi, IV, 39.

<sup>3</sup> Labruzzi, IV, 38.

<sup>4</sup> "I only saw four niches, and have no doubt it is a cistern. There are numerous other villas further E. and S. E." T. A.

<sup>5</sup> "The bridge of the modern road just after the Via Appia joins it is also ancient, and built of red tufa, the blocks being all laid as stretchers, except for a few headers at intervals." T. A.



which, to judge from its form, and from the copious spring nearby, may have formed a small aqueduct.<sup>1</sup> Beyond, in plain sight, looms the ivy-clad, thirteenth century castle now called San Gennaro, or San Genarello. Here the visitor will look in vain for the pavement mentioned in Murray's Guide, but there is an immense cube of ancient black lava concrete, for the most part solid, but containing a few rough chambers. Against it are portions of the facing in *opus reticulatum*. It was built as the elevated foundation for a villa or other large edifice overlooking the ancient highway.<sup>2</sup> Nearby the Appia crosses a bridge<sup>3</sup> the ancient vault of which is in excellent preservation. Having a span of 1.60 m., the curve of the vault is completed in seven courses, 0.50 m. to 0.53 m. high, of rectangular red tufa blocks, headers and stretchers, three courses on each side of the keystone course. This vault, 16.60 m. long, cuts the road, and the massive piers aligned with the road, at an angle of 45 degrees.

San Gennaro is the most probable site for the *Sublanuvio* of the itineraries<sup>4</sup>; conspicuous mediaeval ruins as they appeared two centuries ago, may be seen in an engraving in Volpi.<sup>5</sup>

Here then we may return northeastward by the main road.<sup>6</sup> which undoubtedly follows closely the line of the old *diverticulum*; passing on the right, beyond a double curve, a large square foundation of coarse *opus incertum*, and at the twentieth milestone, a platform of *opus reticulatum*, we reach, a little farther up, the present communal road to Civita Lavinia. It was in the ground just to the west of this junction that the ploughshare turned out, in scores of fragments, the longest and most important of Lanuvian inscriptions,—that containing the regulations of the devotees of Diana and Antinous.<sup>7</sup> This tablet, which may now be read in the baths of Diocletian at Rome, was originally erected in "the tetrastyle of Antinous," which in the lack of other evidence may be tentatively located in this part of the municipality. The inscription mentions the public bath, and terra-

<sup>1</sup> Labruzzi, IV, 48. "There is an ancient apse of *opus incertum*, and a drain with pointed top 0.58 m. wide (part of the post station?)." T. A.

<sup>2</sup> "Near here the lid of a peperino sarcophagus was found in 1891, bearing the inscription *Flaviae Alumnae, etc., Not. Scav.* 1891, p. 253." T. A.

<sup>3</sup> Labruzzi, IV, 47.

<sup>4</sup> Also on the *Tabula Peutingeriana*. Cf. Westphal, *Röm. Kamp.* p. 28.

<sup>5</sup> Volpi, *Vetus Latium*, V, p. 13; Labruzzi, IV, 49.

<sup>6</sup> "The old main road is now superseded by the new one just constructed." T. A.

<sup>7</sup> *C.I.L.* XIV, 2113.



cotta tubes found at the same time and place suggested that the bath may have been in the immediate vicinity of the temple of Antinous. Later there came to light near the provincial road and about fifty paces south of the little road to Civita Lavinia, an inscription<sup>1</sup> of the time of Caracalla, recording the complete renovation of the baths by the senate and people of Lanuvium with monies received as gratuities from men elected to priest-hoods, which through special consent of the emperors were diverted from the ordinary uses to this particular restoration.

I was told that a spot in the vicinity still goes by the name *La Vágnora*, which may be a gross corruption from *bagni*, *balnea*.

The little communal road, a kilometre in length, follows the curving contour of the spur of high land, shaded by continuous arches of elms, which frame pleasing panoramas of the low-lying land on the left. While the ancient road must have followed much the same line, it certainly had a more fluctuating level, for a part of the pavement is visible near a small bridge, just before one reaches the cemetery, on the right-hand side and a trifle below the level of the present road. Here the ancient concrete retaining wall is still in service; and just beyond, near a small patch of reticulate facing, I observed two pipe-holes, possibly marking the site of an ancient wayside fountain. It would appear from the words of Westphal<sup>2</sup> that eighty years ago this wall continued to the northeast along the road for a considerable distance. Today one may find it again opposite the cemetery, built for the most part of concrete with coarse reticulate work visible above; but a small part is of *opus quadratum*, and supports the paving of the ancient road at a height well above the head of the present traveller.

To the east, there is a villa foundation under the cemetery; another, north of the cemetery, containing fine black and white mosaic pavements, to the east of which is a round platform some 30 m. in diameter. There are numerous other villa remains on the slopes that extend toward the Valle d'Oro.<sup>3</sup>

We continue, passing a barn built upon old concrete foundations, and find on the right protruding from the bank a tufa wall which would intersect the modern road at an angle of about 50 degrees. Four courses of large blocks are visible one above another, and

<sup>1</sup> *C.I.L.* XIV, 2101. An interpretation in *Bull. Inst.* 1862, p. 158.

<sup>2</sup> Westphal, *Die Römische Kampagne*, p. 35.

<sup>3</sup> For information about these villas I am indebted to Mr. Thomas Ashby.

three courses side by side. The ends of the blocks measure about 0.50 m. by 0.40 m.; the wall is thicker and stronger than would have been required for a house or for reinforcement of the bank; and, as it could hardly have served as a military defence at this level, I believe it to be a masonry prop supporting the ancient road. From here the road passes close to the lofty Villa Frediani and debouches into the sunny square, fringed with elms and acacias, named *Piazza Bernini* from the erroneous supposition that the huge, bizarre fountain at the north end is the work of Cav. G. L. Bernini.<sup>1</sup>

The fountain is supplied with water through pipes laid part of the way within the ancient aqueduct, which is wholly subterranean and consists of a tunnel constructed partly of tufa blocks, but cut for greater lengths from the natural rock. It completes a loop to the east and extends in a curve toward the north to the underground springs at Monte del Leone, just south of the Lago di Nemi.<sup>2</sup>

*(To be continued.)*

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<sup>1</sup> According to the communal archives the fountain was really constructed in 1675 by Cav. Carlo Fontana upon the order of the duke Philip Cesarini.

<sup>2</sup> See the dotted line on the map.

## A GRAECO-INDIAN ENGRAVED GEM



FIGURE 1.—  
A GRAECO-  
INDIAN  
SEAL

THERE is no class of engraved gems so rarely found as are those of an Indian provenance, a rather remarkable fact when we consider how the Greek and, later, the Sassanian influence permeated northern India from the time of the successors of Alexander down to the fourth or fifth century of our own era. With both Greek and Persian the use of the signet device, cut in hard stone, was general; the need among the Indians was the same, and one would naturally assume that the custom of their northern conquerors or neighbors would have been adopted and held. Notwithstanding all this, the known Indian gem signets are so few that they are almost unique.

A description of a gem of this class (Fig. 1), which has recently come into my possession and which is quite different from any heretofore found, should be of interest.

It was procured a number of years ago, at Tabriz, in northern Persia, by Mr. Daniel Z. Noorian, an explanation of which secondary provenance will appear later. The stone is carnelian of a rather dense texture, the size, as shown in the illustration. Upon it is engraved in intaglio in sketchy, fluent style, quite different from the rather ponderous and more detailed work of the Sassanian epoch, what I believe to be a representation of the Indian goddess of fortune, Lakshmi, consort of Vishnu. She is pictured advancing, and the idea of motion is well suggested, both in the action of the figure and by the floating drapery. The latter is wrapped closely about the hips, and the breasts and abdomen are exposed, while what is evidently intended for a scarf or the loose end of her garment hangs from one arm. Altogether, the costume is as distinctly Indian in its effect as the character of the work is Hellenistic.

For a symbol, the cornucopia of the Greek Tyche is introduced in a manner thoroughly Indian and different from that shown with any occidental Tyche or Fortuna I have ever seen.



In these it has a conventional position rising behind, almost as if carried under the arm, but really quite characteristic of the classical way of presenting attributes, as not necessarily part of the picture. In this Indian gem, on the other hand, it rises in front of the figure of the goddess, the point of the horn resting against the abdomen and suggesting to my mind very strongly the symbolistic idea of fertility proceeding from the womb. Such a motive would be thoroughly oriental, and that the arrangement is not fortuitous is clear from the fact that the cornucopia, which was widely adopted from Greek into Indian symbolism, as an attribute of the Indian Tyche, has almost invariably this position on the numerous coins where we find it. Some definite idea must have been involved in this sharp change in the position of the transferred attribute.

Concerning the name of the goddess with whom the cornucopia is figured in this way and who is represented very commonly, from the second to the fourth century of our era, on the coinage of Kanerkes, Hooerkes and the Gupta princes, there has been considerable difference of opinion. The inscription that usually appears with her is ΑΡΔΟΧΨΟ (Ardochsho) which has been considered by some students the equivalent of Ardha-ugra (the half or consort of Siva). That ΟΚΨΟ stands for Siva is certain, but, as Gardner suggests, we have to explain the substitution of X for the K, as well as the fact of the cruel and relentless Parvati being represented in so benignant an aspect. Hoffman holds the deity to be the Persian Ashis, daughter of Ahuro, and goddess of fortune, but others suppose her to be Lakshmi, which seems to me much more probable and is an interpretation to which I believe this gem adds considerable weight.

In the first place, the workmanship, if not Greek, shows distinct Hellenistic influence and is quite foreign to the stiffness and heaviness that characterize the later Sassanian figures. It can hardly be dated later than the first century A.D. and may easily belong to the first century B.C. During these periods, the coinage generally shows Greek deities, rarely the native Indian ones, which during the second century A.D. took their place and which, contrary to the Greek idea, are almost always represented with a nimbus.

During the earlier epoch, it is easy to imagine a Greek gem-engraver or one taught under Greek traditions, cutting for a native customer an Indian goddess of fortune with the Tyche



attribute adapted to the native ideas, just as the Greeks engraved gems for the Persians at an earlier time. This goddess would undoubtedly be Lakshmi, and the conformity of the later coin figures to the type goes far to identify accordingly the goddess represented. The meaning of the word, Ardochsho, I must leave to the Indian and Scythic philologists, with this one more nail in the Parvati coffin.

Coming now to the later embellishments on this gem, we find the name, Rustem, in the Neshki script, and a number of crosslets introduced as if to fill the field. These features are evidently the work of another hand than that of the original engraver. While insignificant and negative from the point of view of art, they show a better and surer craftsmanship, such as characterized the later oriental signet cutters. The Greek tradition, even among the poorer workmen, looked to the spirit and conception of the work, however sketchy; the Mohammedan, while he confined himself to names and decorative embellishments, was a consummate master of detail. It is certain, too, that the octagonal shape of the gem dates from this later period, when the oriental seal engravers especially affected that form.

The time of these later additions and changes cannot be fixed closely, nor is it material. The script is our principal guide, and that might be of the tenth century or of our own time. The workmanship, however, bespeaks, probably, a source not later than the seventeenth century.

To sum it all up, then, we have here the signet of an Indian of about the beginning of the Christian era, engraved by a Greek or a Greek-taught artist, with a figure of Lakshmi, half native and half Hellenistic. Later, and at some time between, let us say, 1100 and 1700 A.D. we find the ancient gem falling into the hands of a Persian, who has had engraved on it his name, Rustem, the field filled with crosslets, and also had the shape of the stone changed to octagonal. It would be easy to speculate, on the strength of the crosslets, as to whether this Rustem may not have been one of the Nestorian Christians of whom there have always been many in Persia, but the Greek cross has been an oriental symbol from early Kassite times and the popular taste which required the filling of the field of a signet, if only with decorative embellishments, would be sufficient explanation of this feature.

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NEW YORK.

## GREEK INSCRIPTIONS FROM SARDES IV<sup>1</sup>

### OFFICIAL LIST

8. Block of bluish white marble, probably from one of the temple walls, found in May, 1910, among the foundations at west end of the temple of Artemis. Greatest height, 0.18 m.; width, 0.32 m.; thickness, 0.25 m. Broken on all sides except the right, where the original finely tooled surface remains. Depth of this smooth surface 0.12 m.; of rough part behind it, 0.13 m. Letters Α, Θ, Μ, Σ. The script is probably that of the last quarter of the third or of the early second century B.C., whereas that of *J.H.S.* XXII, 1902, pp. 194-195 (Philetaerus' period, 283-263 B.C.) is older than ours. Inv. Α. 9.

γ|υνή . . . .

"Εφεσος μάγειρος,

ἀδελφή Σεδδῖς κιθαρίστρια,

γυνή 'Εφέσου Νινίς,

5. υἱὸς Ἀτταλος,

θυγάτηρ Ἀρτεμῖς.

wife of . . . .

Ephesus a cook: Seddis,

his sister, a harpist;

Ninis, wife of Ephesus,

Attalus, his son,

Artemis, his daughter.

The original inscription probably consisted of more than this one column, because to the left above "Εφεσος the Σ, of which the bottom is preserved, seems to be the last letter of a word in a previous column. Furthermore, the final letter of κιθαρίστρια, only half of which is preserved, probably ran over on to

<sup>1</sup> No. I was published in *A. J. A.* XVI, 1912, pp. 10-82; No. II, *ibid.* XVII, 1913, pp. 29-52; No. III, *ibid.* XVII, 1913, pp. 353-370.

the next stone, between which and our block the sharp right-hand edge of the latter or *anathyrosis* shows that there was a very fine joint. Epigraphic lists of names are of frequent occurrence (cf. Tod and Wace, *Cat. of Sparta Museum* § 25, Nos. 205, 206, where the cook also occurs; *Am. J. Phil.* XXXI, 1910, pp. 400 f.; *I.G.* II, 2, 980 f.), but those containing names of both sexes are rare. This was probably not a list of attendants or slaves, such as were preserved at temples (cf. Ramsay, *C.B.* I, p. 134); but rather—since it mentions whole families with persons of both sexes—a list of persons who had made gifts to the goddess (cf. Le Bas-Wadd. 1568, bis., Miletus) or who lived within the sacred precinct (cf. Wiegand, *Siebenter Bericht*, *Abh. Preuss.*

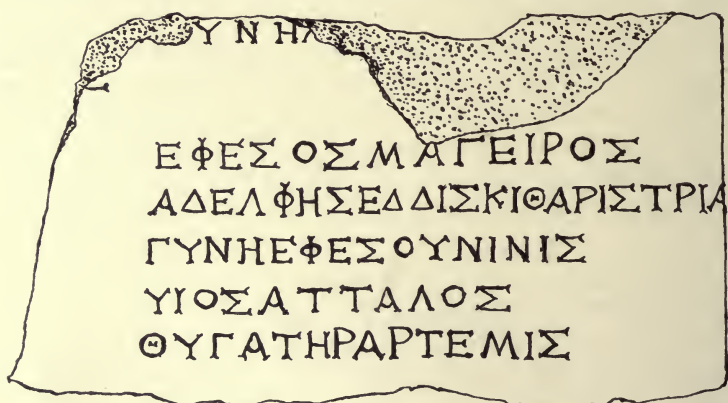


FIGURE 1.—GREEK INSCRIPTION FROM SARDES No. 8

*Akad.* 1911, p. 50, οἱ κατοικοῦντες ἐν τῷ ἱερῷ; and an unpublished Sardian inscription), or more likely of new citizens (cf. Michel *Recueil* No. 667; *Milet*, III, Nos. 34 ff.). Rankin (*Rôle of the Mageiroi in the Life of the Ancient Greeks*) has shown that the Greek cook, unlike the Roman, was not a slave.

Line 2. Ephesus was, in all probability, the cook who prepared the meals for the priests and priestesses, and for the sacred feasts which followed the sacrifices. The temple kitchen in which this was done (*μαγειρεῖον*) is mentioned in *J.H.S.* XII, 1891, p. 232; *B.C.H.* XII, 1888, p. 207; *R. Ét. Gr.* XXIII, 1910, p. 330. The cook often forms part of the personnel serving the priests, and as such appears in inscriptions pertaining to religious affairs (*B.C.H.*, XVII, 1893, p. 12; XVIII, 1894, p. 265; XX, 1896, pp. 199, 216; XXII, 1898, p. 313; XXVI,



1902, p. 44; XXXVII, 1913, p. 97; *Arch. Epigr. Mitt.* 1894, p. 41; *Ins. v. Magnesia*, No. 109; Poland, *Gesch. des gr. Vereinswesens*, pp. 72, 393, 421; and other references in *Syll.* No. 140, n. 23; and in Rankin, *The Rôle of the Mageiroi in the Life of the Ancient Greeks*, 1907, pp. 55-64). The sister of the cook Ephesus probably furnished the music which accompanied the sacrifices, sacred processions and festivals (cf. *Ins. v. Magnesia*, No. 98, l. 45, and No. 237). She simply played the cithara; had she also sung, she would have been called *κιθαρωδός*. The *κιθαριστής* and *κιθαρωδός* are contrasted in Le Bas-Wadd. No. 281, l. 39, and in *Ins. v. Magnesia*, No. 107. For the *κιθαριστής* as an important member of a delegation sent to an oracle, see the Claros inscription, *Jh. Oest. Arch. I.* XV, 1912, pp. 46, 47. At Teos a *κιθαριστής* had a salary of 700 dr., whereas a teacher of literature received only 600 (*Syll.* 523 a, ll. 10 f.). The lucrative character and distinction of her profession sufficiently explain why Seddis is mentioned before the wife of Ephesus.

The mention of trade or profession occurs in many Lydian inscriptions, cf. K.P. I, Nos. 59, 60, 61, 126, and references, s. No. 60; II, Nos. 50, 110, 167, index VI, s. Vereinswesen; *J.H.S.* XXIX, 1909, p. 155 (Sardes). But here, for the first time, we find epigraphic mention of a Lydian *μάγειρος* or *κιθαρίστρια*. Rich Lydian dishes such as the *κάνδανλος* and *καρύκη* were famous (cf. Meineke, *F.C.G.* III, pp. 284, 462; Kock, *Com. Att. Frag.* II, pp. 224, 360; Athenaeus, 517 a; for *καρύκη* cf. Athenaeus, 160 b., 516 c.,) and for Mark Antony's experience with cooks in Asia Minor, cf. Plut. *Ant.* 24. In Rankin (*op. cit.* pp. 29-36) there is no mention of any cook bearing the name of Ephesus or of any other city; but we are reminded that according to one theory (*Etym. Mag.*, s.v. "Εφεσος) the great Ionian city received its name from Ephesus an inn-keeper; and Radet (*R. Ét. Anc.* VIII, 1906, pp. 15 ff.) has shown the probable importance of these Lydian *κάπηλοι*. For the name Ephesus in another Sardian inscription, cf. A.J.A. XVI, 1912, p. 13, l. 17; p. 33. On the form *μάγειρος* rather than *μάγιρος*, cf. Kretschmer *K.Z.* XXXI, 1891, p. 377; Schulze, *Quaestiones Epicae*, add. to p. 210; *Ath. Mitt.* XXVII, 1902, p. 335, and other references there.

The non-Greek name Seddis may be connected with the Lycian Sedeplemis (Petersen, *Reisen in Lykien*, II, No. 108), the Cappadocian City Sadakora, the Isaurian Sedasa (Pap.



Am. Sch. III, p. 140), and Sadas (*J.H.S.* XXV, 1905, p. 171), the Carian Sadalas (*B.C.H.* IX, 1885, p. 348), the Cilician Sadazemis (*J.H.S.* XII, 1891, p. 239). Somewhat akin may be the Cretan Sedamnos and Sidarios (cf. *Ins. v. Magnesia*, No. 105; *S.G.D.I.* 5060; Fick, *Vorgr. Ortsnamen*, p. 33); the Lycian Sedissos, Sidyma; the Carian Side; the Macedonian Sindos; the Pisidian Sinda and Sindeilos (cf. Lanckoronski, *Pisidien*, No. 58); the Cappadocian Sindita (Kretschmer, p. 329); the Carian Sydylemis (*S.G.D.I.* 5727, b, l, 60); and Sindessos (cf., also, Σινδὲς *I.G.* XII, 1, 1385). Perhaps the Lydian names Sady-attes (*F.H.G.* III, pp. 383 f.) and Sandanis (Her. I, 71), the Lydian cities Σέρραι (K.P. II, p. 108) and Satala, the Carian Σάνδιος λόφος of Thuc. III, 19; the Thracian Sadokos (Thuc. II, 29, 5; 67, 2), the later Sedatios in Sterrett, *Pap. Am. Sch.* III, No. 642, and the Lydian and Cilician god Sandon (Kretschmer, pp. 364, 365) should also be compared (cf. also Σινδῶν, Phana-goria, *S.G.D.I.* 5646-50; Σάνδας, Cilicia, Heberdey, *Reisen in Kilikien*, p. 115). Sand-, Sad-, Sada-, Sind-, Sid-, Syd-, might be variants of the non-Greek root Sed-. Cf. now on such Asia Minor names the work of Sundwall, *Die einheimischen Namen der Lykier nebst einem Verzeichnisse kleinasiatischer Namenstämme* (*Klio*, Beiheft XI), a valuable book which came to us after this article was ready for the printer.

Line 4. The name Ninis belongs to a hypocoristic type common in Asia Minor (cf. Kretschmer, p. 343), or is formed from an Asia Minor root nini (cf. Sundwall, *op. cit.* p. 169). It sometimes has two n's, cf. Sterrett, *Pap. Am. Sch.* III, Nos. 80, 86, 119 (here, however, Ninis), 132, 168; cf. Ninnion, *I.G.* II, 3461 (cf. Bechtel, *Gr. Frauennamen*, p. 66); cf. the man's name Nin-nios, *O.G.I.* 574, 8, and Nannis, Benndorf, *Reisen*, Nos. 40, 56, 92. *Niveis*, *Navis*, *Νηvis*, etc. (cf. *J.H.S.* XXII, p. 344; *C.I.G.* 4412, 4413; *Rh. Mus.* XLVIII, 1893, p. 254) are but variant forms of our name (cf. Kretschmer, pp. 341-344). It is interesting to note also that Nana was actually used for Artemis (cf. Sundwall, *op. cit.* p. 274). A daughter of Croesus was named Nanis, cf. Parthenius 22, and on Nannis and similar names, cf. *Mnemosyne*, XLI, 1913, p. 11 (these not cited by Sundwall, *Klio*, Beiheft XI, pp. 165-170, 288. On p. 169 Sundwall wrongly cites Sterrett, *Wolfe Exp.* p. 57, for Ninis. The form there has two n's). It is probable that there is also a connection with Νινὼν (Steph. Byz.), or

with Zeus Νινεύδιος: *B.C.H.* IX, 1885, p. 80; *R. Ét. Gr.* XIX, 1906, p. 93. Endings in -is are among the most common, especially for non-Greek names; cf. Μιννις, Le Bas. Wadd. 1568 bis; Μιμμις, Petersen, *Reisen*, II, No. 88.

Line 5. The text appears to date from the late third or early second century B.C., and Ephesus's son Attalus was probably named after the first Pergamene king of that name (241–197 B.C.). For the name Attalus at Sardes cf. Nos. 10, 26.

Line 6. Ἀρτεμῖς (often spelled Ἀρτεμεῖς), the woman's name, is apt to be accented as if it were that of the goddess (Ἀρτεμις). This error is found not only in older books, such as *C.I.G.*, Le Bas-Wadd. No. 1616; Petersen, *Reisen*, II, 1889; *B.C.H.* VIII, 1884, p. 381, but in recent ones: e.g. H. Rott, *Kleinas. Denkm.* 1908, p. 362, No. 54b; Reinach, *R. Ét. Gr.* XIX, 1906, p. 121; K.P. II, 1911, No. 170. In *C.B.* I, p. 270, Ramsay accents Ἀρτεμεῖς. The woman's name, unlike the goddess', has the last syllable long (as proved by Herondas VI, 87, 94; cf. Meister, *Her.* p. 838, and editions of Bücheler, 1892; Nairn, 1904; Crusius, 1905, at lines cited; *Rh. Mus.* XLVIII, 1893, pp. 252 f.; Sittig, *De Graecorum nominibus theophoris*, pp. 60 f.); so that it corresponds to the male forms Ἀρτεμᾶς and Ἀρτεμῆς, just as Εὐτυχῖς to Εὐτυχᾶς and Εὐτυχῆς, Μητρῖς (or Μητρεῖς, gen. -τρείδος in *C.I.G.*) to Μητρᾶς, Δημητρῖς to Δημητρᾶς, etc. It thus conforms to Bechtel's rule (*Att. Frauennamen*, p. 76) that before imperial times divine names might not, without some change, be borne by mortal women. Whether the name is a contraction from Ἀρτεμεῖς or Ἀρτεμεῖς is doubtful, and perhaps we should accent Ἀρτεμῖς.

#### DEDICATORY AND VOTIVE TEXTS (Nos. 9–12)

9. Front of small marble shrine with dedication inscribed on band below pediment. Height of shrine, 0.58 m.; width, 0.46 m.; thickness, 0.24 m. Depth of niche, below inscription, 0.12 m. Found near west end of temple. Inv. A. 51. Second century B.C., probably about 175 B.C., script somewhat like that of *Milet*, II, 1908, No. 12.

ἥρωι ἐπιφανεῖ  
Τίμαρχος νε[ω]κόρος.

To the Hero who made himself manifest,  
Timarchus the temple-keeper.

Line 1. The hero may have been one of those peculiar to Sardes, as Tylus or Masnes (cf. *Br. Mus. Cat. of Coins, Lydia*, p. cix; Alexander, *The Kings of Lydia*, 1913, p. 54).

On the use of *ἥρως*, cf. Breal, *C.R. Acad. Insc.* 1906, p. 200; Ramsay, *C.B. I.*, p. 384; Rohde, *Psyche*, p. 142; Larfeld, *Handbuch*, II, p. 851; Fustel de Coulanges, *Cité antique*, p. 20; *B.C.H.* XXXVI, 1912, pp. 586 f., and other references in *K.P. I.*, p. 4; II, p. 42. *ἥρως* seems never to apply to a living person, cf. *K.P. II.*, Nos. 41, 74, 100, 247 (*ἡρωίδες*). For *ἐπιφανής* with names of gods or heroes, cf. *C.I.G.* 3514 (*ἡρωὶ ἐπιφανεῖ*); *Ath. Mitt.* XII, 1887, p. 256; *Jh. Oest. Arch. I.* XIII, 1910; *Beibl.* p. 42; *R. Ét. Anc.* VIII, 1906, p. 181; *B.C.H.* XXXVII, 1913, p. 182 *ἡρωα ἐπιφανῇ*. This shrine and the small image which it must



FIGURE 2.—GREEK INSCRIPTION FROM SARDES No. 9

have contained were probably dedicated as a thank-offering, or in fulfilment of a vow (though *εὐχή* is not mentioned) to some semi-divine personage who had appeared to Timarchus in a dream; cf. *R. Ét. Anc.* XIV, 1912, p. 379; *Θεαγ]ένει ἐπιφανεῖ εὐχήν*, and references there cited. It may also—but this seems less likely—have been a sepulchral dedication to some dead person who is addressed as “the Hero manifested” (*i.e.* in the flesh). An epiphany of Artemis, as a result of which Themistocles built her temple at Magnesia, is recorded in *Plut. Them.* 30.

Line 2. This is no doubt the same Timarchus who is named in an unpublished inscription found April 14, 1913. He was *ῥισκοφύλαξ* at Pergamum and afterwards *νεωκόρος* of Artemis at Sardes. For the name *Τίμαρχος*, cf. *K.P. I.*, No. 166; and at



Miletus in 175-164 B.C. (Minister of Antiochus IV), cf. Wiegand, *Milet*, II, Nos. 1 and 2. But that Timarchus is son of Heracleides and the Sardian Timarchus is son of Menedemus.

On νεωκόρος, cf. Wilhelm, *Hermes*, XLIV, 1909, p. 48. At Didyma and Aizani there were several (cf. Le Bas-Wad. No. 842) with a president (ἀρχινεωκόρος cf. Wiegand, *Sieb. Bericht*, *op. cit.* p. 50, ll. 7-8; p. 65, l. 9), but only one at Magnesia (cf. *Ins. von Magnesia*, index) and Sardes (unpublished inscription). For a similar dedication by a νεωκόρος to a ἡρώς, cf. *J.H.S.* V, 1884, p. 262. A vivid picture of a νεωκόρος is given in the fourth mime of Herondas, ll. 83 f. Although he was subordinate to the priest—in our case to the priestess—(e.g. ἐνεω[κόρη]σεν δὲ ἱερῇ θεοφίλῳ, *B.C.H.* XXVIII, 1904, p. 31), yet the position was dignified and important. This Timarchus had been treasurer of the kingdom (unpublished inscription). The νεωκόρος of Zeus at Aizani was also ἀγορανόμος and στρατηγός; cf. Le Bas-Wadd. 845; and cf. also the νεωκόρος of Artemis at Magnesia (*Ins. v. Magnesia*, No. 100, a, ll. 21, 28, No. 156). This νεωκόρος was probably attached to the Temple of Artemis, though he may have belonged to that of Zeus Polieus, which was in the same precinct (cf. unpublished inscription); but the early date of this text precludes the supposition that he served the goddess Rome (cf. νεωκόρος of Rome, *Ath. Mitt.* XXXII, 1907, p. 321). The chief νεωκόρος of the Ephesian Artemis was the Megabyzus (Xen. *Anab.* V, 3, 6; for νεωκόρος of Artemis at Ephesus; cf. also Acts 19, 35), but whether, like him, all νεωκόροι of Artemis were eunuchs is not known. Since the ἱέρειαι at Sardes were probably virgins (see *A.J.A.* XVII, 1913, pp. 368-369), this would seem not unlikely.

10. Another inscription from Sardes, honoring a heroised dead person, is on a marble stele, broken at the top, now in the Louvre. Above is a relief of a man on horseback facing to right; the heads of both missing. On the other side of an altar is a draped person, and a reclining child (?). The inscription is referred to in *Bull. Soc. des Antiquaires de France*, 1901, p. 349, where Ἀρταῖος is read; but

Ο Ο Δ Η Μ Ο C Ε Τ Ι Μ Η C  
Ε Ν Α Τ Τ Α Α Ο Ν Θ Ε Ο  
Δ Ο Τ Ο Υ Η Ρ Ω Α  
Η Ρ Ω Α

FIGURE 3.—GREEK INSCRIPTION FROM SARDES No. 10



this is corrected in *ibid.* 1904, p. 351. Height, 0.42 m.; width, 0.405 m.; thickness, 0.08 m. Inscription occupies lower half of stele. Similar inscription at Thyatira, cf. *Rev. de Phil.* 1913, p. 308.

ὁ δῆμος ἐτίμησ-  
εν Ἀτταλον Θεο-  
δότου ἥρωα  
ἥρωα

For the name Attalus at Sardes, cf. Nos. 8, 26.

11. Cylindrical shaft of yellowish limestone, found by Robinson in April, 1910, just to the north of the ferry over the Hermus on the road from Ahmedli to Mermere, in the cemetery of Kesterli, about seven miles in a straight line from Sardes. Covered with dirt and moss, but cleaned with difficulty and brought to the museum at Sardes. Broken at bottom, and cut off at top just above line 2. Height, 0.87 m. Diameter on top, 0.36 m.; at bottom, 0.39 m. Letters 0.04 m. to 0.05 m. Date 292-305 A.D. Inv. A. 2.

[Ἀγαθῇ τύχῃ]?

τοῖς κυρίοις ἡμῶν  
Γ(αίω) Οὐαλ(ερίω) Διοκλητιανῶ  
κὲ Μ(άρκω) Αὐρ(ηλίω) Οὐαλερίω

5. Μαξιμιανῶ Σέβ(αστοῖς)

κὲ τοῖς ἐπιφανεστάτοις  
Καίσαρσιν <κὲ> Φλ(αυρίω) Οὐαλερ(ίω)  
Κωνσταντίω κὲ Γαλερ(ίω)  
Οὐαλ(ερίω) Μαξιμιανῶ

10. ἀηττήτοις.  
ἀπὸ Σάρδεων  
μί(λια) ζ'.

[With good Fortune],  
To our Lords Gaius  
Val. Diocletianus and  
M. Aur. Valerius Maximianus,  
Augusti, and to the most  
illustrious Caesars Fl. Val.  
Constantius and Gal. Val. Maxi-  
mianus, the undefeated.

From Sardes  
7 miles.

This stone, which marked the seventh Roman mile on the road from Sardes to Thyatira and Pergamum (cf. K.P. I, Nos. 103, 121; Buckler, *Rev. de Phil.* 1913, p. 326), dates between March 1, 292, and May 1, 305 A.D., the period within which the persons named were respectively Augusti and Caesares. About one-half

mile upstream from where this milestone was found can still be seen the north abutment and parts of two piers of the Roman bridge which carried the Sardes-Pergamum road across the Her-mus. This road can also be traced near the west end of the Gy-gaeian Lake. For similar inscriptions to the same emperors, mostly on milestones, cf. *Mouseion*, I, 1875-76, pp. 31, 32; II, 1876-78, pp. 48, 94; *B.C.H.* XIII, 1889, p. 341; XIV, 1890, p. 615; XX, 1896, pp. 116f.; XXI, 1897, p. 67; *C.I.L.* III, Nos. 463-465, 480, 6095, 7610, 13755; K.P. I, No. 182; II, No. 35 A; *Le Bas-Wadd. op. cit.* 788; *J.H.S.* VIII, 1887, p. 515; *C.I.G.* 2018,

3449; *Ath. Mitt.* XXIV, 1899, pp. 207, 229; *Annals of Archaeology and Anthropology*, III, p. 146; *B.S.A.* XVII, 1910-1911, pp. 207, 244; cf. also *O.G.I.* Nos. 612 and 769. Cf. Ramsay, *Jh. Oest. Arch. I.* VIII, 1905, *Beibl.* p. 83 for κέ. The form is ξ as in *O.G.I.* 519 (cf. introductory note there).

Line 1. The restoration ἀγαθῇ τύχῃ seems probable, because inscriptions on milestones of this date and in this region often

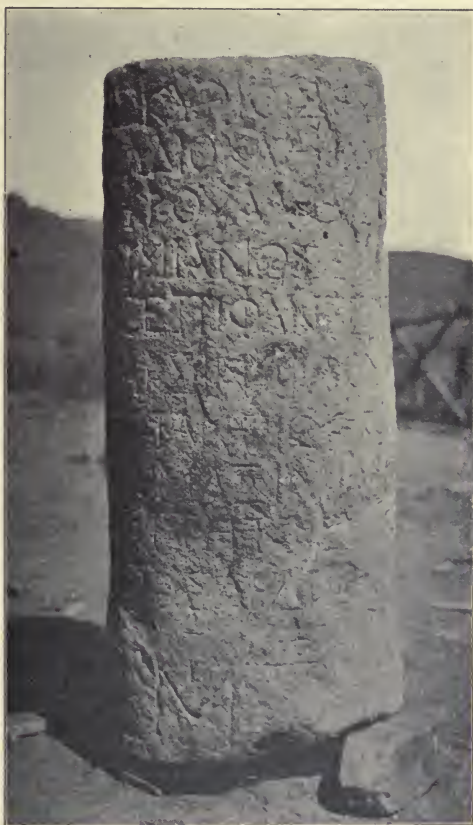


FIGURE 4.—GREEK INSCRIPTION FROM SARDES No. 11

begin with that formula, cf. Le Bas-Wadd. 1652 e (Ephesus-Tralles road); 1724 f. (Smyrna-Pergamum road); *Museion* II, 1875-76, pp. 31, 32 (Smyrna-Sardes road).

Line 7. This κέ is probably a mistake, though κέ—κέ might mean "both—and."

12. North face of south jamb of main (east) door of the temple. The words φῶς and ζωή are carefully scratched, rather than engraved, on the easternmost of the two upright marble blocks which form this jamb. Each block is 0.94 m. wide, and rises 3 m. above the sill. The word ζωή is 1.38 m. above the sill, and 0.27 m. westward of the east front of the jamb.

Φ Ω Σ



Z W H



FIGURE 5.—GREEK  
INSCRIPTION FROM  
SARDES No. 12

Eighteen other crosses are scattered over the face of this jamb, and seven more on the north jamb of the same doorway. Date: fourth or fifth century A.D. Inv. A. 72. For ζωή, ὑγίεια, φῶς, etc., as words of good omen, cf. Prentice, *Greek and Latin Inscriptions, Expedition to Syria*, 1899-1900, Nos. 206, 338, 339, 354, 437 a; *Greek and Latin Inscriptions in Syria* (Expedition 1904-05), Nos. 893, 912. Cf. also *Quarterly St. Pal. Expl. Fund*, 1887, p. 55; Grothe, *Meine Vorderasienexpedition*, 1911, vol. I, No. 30; and Clermont-Ganneau, *Rec. I*, p. 170. Doorways were a favorite spot for such inscriptions, probably because of the text (*Deut.* VI, 9): "Write them upon the posts of thy house and on

the gates." One almost precisely like ours,  $\frac{\Phi|\omega C}{Z|\omega H}$ , is found on the jamb of a gate at Aphrodisias (*R. Ét. Gr.* XIX, 1906, p. 297, No. 214). Two other favorite Christian words, ἔλεος and εἰρήνη, appear on a doorpost (Le Bas-Wadd. No. 31). In *J.H.S.* XI, 1890, p. 240, a sacred verse (Ps. XLV. 1) is scratched in a Cilician cave. Another verse is in Le Bas-Wadd. 1649. It is a curious fact that the words here cut, evidently by Christians, were also of much significance in the Greek mysteries: cf. Gruppe, *Gr. Myth.* p. 1544, n. 1; Wobbermin, *Religionsgesch. Stud.* pp. 40, 154 f. According to Lightfoot, *Apostolic Fathers*, II, 2, 1889, p. 225 in Christian philosophy βίος denoted the lower earthly life, ζωή the higher divine life.



13. Stele of yellowish limestone brought in by peasants, June, 1910. Height, 0.51 m.; width, 0.28 m.; thickness, 0.13 m. Height of letters, 0.023 to 0.045 m. Text clear, although stone is damaged on three sides. Date, sixth century A.D. (cf. script of Le Bas-Wadd. 980). Inv. A. 38.

- εὐχῇ  
 Ζοητοῦ  
 καὶ Ἰου-  
 λιανοῦ  
 5. διακόνων.  
 ἐ(κ) καμάτων-  
 ν ἡμετέ-  
 ρων

By the vow  
 of Zoetus and Iulianus,  
 deacons.  
 Set up from our own  
 hard-won earnings.

Such inscriptions are well known (cf. *B.C.H.* XXVI, 1902, p. 219; Rott, *Kleinasiatische Denkmäler*, p. 354, No. 20: Sterrett, *Pap. Amer. Sch.* III, Nos. 301, 477: K.P. II, Nos. 12, 179).

Line 1. εὐχῇ must probably be regarded as a dative (εὐχῇ), in lieu of κατ' εὐχήν or ὑπὲρ εὐχῆς.

Lines 3-4. For the name Ἰουλιανός at Sardes, cf. *C.I.G.* 3462; *Syll.* 416; and an unpublished text.

Line 5. For διάκονοι, cf. Le Bas-Wadd. 1444, 1445; *ib.* 980 (of a διακόνισσα); *C.I.G.* 9192; *Museumion*, II (1876-78), p. 90. On various other meanings of διάκονος in pagan times, cf. *J.H.S.* XXIV, 1904, p. 23; *Ath. Mitt.* X, 1885, p. 204; *Ins. v. Magnesia*, No. 109. For ἐκ καμάτων, cf. ἐκ ιδίων καμάτων in Le Bas-Wadd. 2053 b, Prentice, *Gr. and Latin Ins. of Syria*, No. 340, p. 334; No. 435 (ἐκ πόρων ιδίων). Cf. *C.I.G.* 4581-84 and *O.G.I.* II, No. 717, ll. 8, 13, ἐκ τῶν ιδίων καμάτων. In *B.C.H.* XXXVI, 1912, p. 623, and elsewhere we have ἐξ τῶν

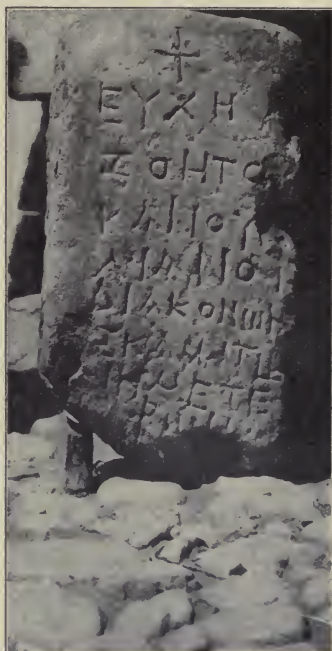


FIGURE 6.—GREEK INSCRIPTION FROM SARDES No. 13



κοινῶν κόπων, in *B.C.H.* XXXVII, 1913, p. 116 ἐκ τῶν ιδίων κόπων. Generally, however, the phrase for "at the expense of" is simply ἐκ τῶν ιδίων. For ἑκαμάτων for ἐκ καμάτων cf. εἰστήλην for εἰς στήλην, etc.

#### SEPULCHRAL INSCRIPTIONS

##### (a) *On Pottery*

(Nos. 14-19)

The following texts, incised or written in ink on cinerary urns in the form of large unglazed vases (pelikae, see Fig. 7), containing



FIGURE 7.—VASE WITH INSCRIPTION  
No. 19

incinerated human bones and ashes, were found in February, 1911, in chamber-tombs on the upper part of the first hill slope, west of the Pactolus, facing eastward directly opposite the temple. The vases were standing on the earthen beds of these tombs, and on some of these beds were also found uncremated human remains. The practice of incineration seems not to have been introduced till the Roman period, *i.e.* till after 133 B.C. As two of these texts can be dated in the first century B.C. it is probable that their vases (Nos. 14 and 16), as well as those of Nos. 15

and 18, are among the earliest of such funerary types yet found at Sardes. Other similar vases, without inscriptions, do not appear to be of earlier date, and none of the inscribed cippi of marble, for cremated bones, are anterior to Roman times. The script, which resembles that used on pottery of the first century A.D. (cf. Pagenstecher, *Die calenische Keramik*), is also like that of the first century B.C. (cf. bronze tablet of 78 B.C., *C.I.G.* 5879). Even in monumental inscriptions these "late" forms of lettering occur as early as 54 B.C. at Pergamum (cf. *Le Bas-Wadd.* No. 1034, and see notes on 1039).

14. Cinerary clay vase (Tomb 61). Height, 0.42 m.; diameter, 0.31 m. Inscription carefully and clearly incised 0.06 m.

below upper rim. Height of letters, 0.01 to 0.02 m. Date, first century B.C. Inv. A. 24.

ΕΠΙΕΡΕΩΤΤΟ  
ΛΕΜΑΙΟΥΚΕΡΑΣΙ Β  
ΜΗΝΟCΞΑΝ  
ΜΗΝΟΙΤΟC Π

FIGURE 8.—GREEK INSCRIPTION FROM SARDES No. 14

ἐπ' ἱερέως Πο-  
λεμαίου Κερασι(ος) β'  
μηνὸς Ξαν(δικοῦ)  
Μηνουίτος Π'

In the year when Polemaeus son of Kerasis was priest for the second time, in the month Xandikus: Menoitus aged 80.

Line 1. The psilosis ἐπ' ἱερέως (instead of ἐφ' ἱερέως) is not unusual in Asia Minor. See Newton's note, *Ins. Br. Mus.* III, 1, addenda; *B.C.H.* X, 1886, p. 488; *Ins. v. Perg.* No. 1115; and ἐπ' ἱερ(έως) on coins: *Br. Mus. Cat. of coins, Phrygia*, pp. lviii, lxxxvi, and 202. This priest Polemaeus is undoubtedly the same as the Πολεμαῖος Κερασέως who occurs on coins of Lydia later than 133 B.C. (cf. *Br. Mus. Cat. Lydia*, pp. xcix, 242, Nos. 54-56). When they were issued he was probably *strategos*, whereas in our text he appears as priest of Rome. The Sardian custom of dating by priests of Rome (*O.G.I.* 437, ll. 90, 91) at this period, shows that this was the priesthood held by Polemaeus. For similar dating at Sardes, see *Mouseion*, II, 1876-78, p. 62; III, 1878-80, p. 182; *J.H.S.* XXIX, 1909, p. 155. The name Πολεμαῖος is a variant of Πτολεμαῖος.

Line 2. Κερασι(ος): Like Ξαν(δικοῦ) below, this kind of abbreviation is common (cf. Larfeld, *Handbuch*, II, p. 515; Reinach, *Traité*, p. 225), especially on coins; cf. Πωλλί(ωνος) Ἀσι(άρχου), (cf. Von Fritze. *Münz. v. Perg.*, p. 93), and in patronymics: cf. Ἐρμαῖος δις Κοννδαλι(ος) (Petersen, *Reisen*, II, No. 7),<sup>1</sup> Μωνιδῆς Ἐρμαπι(ος), Μένιππος Κασησι(ος), Le Bas-Wadd. 330, ll. 13, 17, also in Greece: Χαρεισί(ου) *I.G.* III, 1161, col. 3; Εὐελπί(στου)

<sup>1</sup> Though Petersen seems puzzled, this is evidently the genitive of the man's name Κοννδαλῖς (*ibid.* II, p. 3).

*ibid.* col. 1; 'Ονησί(μον) *I.G.* III, 1165, col. 2; and other cases there; cf. also *Am. J. Phil.* XXVIII, 1907, pp. 430, 431. In Egyptian proper names case endings are also often disregarded (cf. Reich, *Dem. und Gr. Texte auf Mumientäfelchen in der Sammlung Rainer*, 1908, p. 20; Wilcken, *Gr. Ostraka*, II, Nos. 413-420; and 'Αρπασι on a mummy label in Toronto published by Fox in *Am. J. Phil.* XXXIV, 1913, p. 443). At Magnesia nouns in -is form their genitive in -ios, except πόλις and πρύτανις (Nachmanson, *Laute und Formen der magn. Insch.* p. 129), and this is also the usual practice for non-Greek proper names; cf. Τεδιάρης genitive -ριος; *J.H.S.* XII, 1891, pp. 247 f. ll. 33 and 68; Ρωμυγιρεμις, gen. -μιος, *ib.* ll. 55, 94. Now double genitives are not uncommon; e.g. πόλιος and πόλεως (Meister, *Herod.* p. 815), 'Απολλᾶδος and 'Απολλᾶ in the same document (*Syll.* 510); so on the coins above cited we find a genitive Κερασεως, formed on the analogy of the ordinary genitive of πόλις; whereas our genitive Κερασι(ος) is the more correct form for a proper name; or very likely Κερασι is not abbreviated but a popular native genitive. So perhaps the genitives cited above and Αβασι and Μανι in *Denkschr. Wien. Akad.* XLIV, 1896, pp. 123, 124. That Κερασις is a name, and not an ethnic or demotic epithet, is shown by the fact that in that series of Sardian coins (*Br. Mus. Cat. Lydia*, p. xcix) each magistrate's name is followed by his father's. If it were not for this we should be inclined to read Κερασι(ανού) as in Sterrett, *Pap. Am. Sch.* III, No. 366, ll. 66, 97; No. 373, l. 42, No. 374, l. 46; No. 376, l. 55 (cf. the Lydian city Κερασσαι mentioned by Nonnus XIII, 470 and Sundwall, *Klio*, Beiheft XI, p. 97). β' is probably for τὸ β' = the second time, rather than for "son of Κερασις," since in citing an eponymous magistrate it is usual to give only his father's name. While as a proper name Κερασις appears to be new, place-names resembling it are not rare; cf. Keraseis (*Notitiae*, I, III, VIII, IX, X, XIII); Κερασεων (doubtful) *Concil. Nicaen.* II, 787 (Ramsay, *H.G.* p. 126; *C.B.* I, p. 206); Κωραζευσ (from Κωραζα in Caria), *Le Bas-Wadd.* 1584 bis.; Κερυζεων κώμη, *K.P.* II, 116; *Ath. Mitt.* XXIX, 1904, p. 318; Κερεταπα (near Cibyra) *R. Ét. Gr.* XIX, 1906, p. 113; Κερασουντιος (from Κερασος on the Pontus). Though we prefer to take Κερασις as masculine, it may possibly be a feminine rather than a masculine name (cf. references in *A.J.A.* XVI, 1912, p. 35), and also on μητρόθεν καλεῖσθαι, cf. Braunstein, *Die politische Wirksamkeit der gr. Frau*, pp. 72 ff., 'Αρχ. 'Εφ. 1911, p. 58; Her.



I, 170; Polybius, XII, 5 f. The name has in it the Asia Minor root kara-, cf. names cited by Sundwall, *op. cit.* pp. 96-97.

Line 4. Μηνολτος is a variant of the name Μηνολτας (*I.G.* IV, 138; *O.G.I.* No. 437, l. 97); Μηνολτος (Hula-Szanto, *Wiener Sitzber.* CXXXII, 1895, p. 6, n. 3); Μηνολτιος (Ap. Rhod. I, 69); Μηνητας and Μενυτας (*B.C.H.* XV. 1891, p. 546); Μανιτας (*Syll.* No. 95. l. 34; Lanckoronski, *op. cit.* I, No. 83); and other similar names formed from that of the Phrygian god Man or Men (cf. *A.J.A.* XVI, 1912, p. 37). Sundwall, *op. cit.* pp. 141, 142, 287, forms such names from a root mana-. Since there are no traces of letters after π in the last line, this must be a figure giving the age of the deceased.

15. Cinerary vase of buff clay (Tomb 61). Height, 0.41 m.; width, 0.30 m. Inscription in ink 0.04m. below rim. Height of

ΕΠΙΑΡΧΕΛΑΟΥ ΤΟ ΤΕΤΑΡΤΟΝ  
ΜΗΝΟΔΩΡΟΣ ΜΗΝΟΔΟΤΟΥ ΜΑΣΔΙΔΟΣ  
ΜΗΝΟΣ ΔΑΙΣΙΟΥ ΑΠΙΟΝΤΟΣ ΕΚΤΗ

FIGURE 9.—GREEK INSCRIPTION FROM SARDES No. 15

letters, 0.006 m. to 0.01 m. Date, first century B.C.; all letters quite clear except one in line 2. Inv. A. 23.

ἐπὶ Ἀρχελαίου τὸ τέταρτον  
Μηνόδωρος Μηνოდότου Μασδί[υ]ιδος  
μηνὸς Δαισίου ἀπionτος ἑκτη.

In the year when Archelaus served for the fourth time, Menodorus son of Menodotus of the Masdyid tribe on the sixth from the end of the month Daesius.

On coins the earliest mention of a *ιερεύς* (cf. No. 14) with *ἐπι* seems to be under Caligula (cf. *Br. Mus. Cat. of Coins, Lydia*, p. ci), and Von Fritze (*op. cit.* p. 92, n. 1) says that at Pergamum *ἐπι* is not used till after Nero, but, as we have seen, this is not true of inscriptions on vases. The nominative which occurs on coins of earlier date—perhaps contemporaneous with our text—may also refer to the eponymous *ιερεύς*, though Polemaeus, son of Kerasis (No. 14), whom we know to have been eponymous and *ιερεύς*, was probably *strategos* when he put his name on coins and may have become priest in a subsequent year.



Archelaus was the name of the high priest whom Pompey established at Komana (Strabo XII, 558), and who was succeeded by his son of the same name (P.W. II, 450). It is, however, scarcely probable that either of these is the priest of this inscription, since the name is fairly common in Lydia (cf. K.P. I, No. 56; II, 159). We can, with much greater likelihood, identify this priest with the Sardian *strategos* Archelaus, son of Theophilus, mentioned in *Ins. v. Pergamon*, 268, C, l. 21; D, E, l. 38 (=O.G. I, No. 437) of about 98 B.C., and probably also on a Sardian urn now in the Louvre (cf. No. 23 below).

Line 2. Menodorus and Menodotus are common names in Lydia (cf. K.P. I and II, index). Menodorus occurs in *Museion*, 1884-85, p. 32, Ἀθηνόκλεα Μηνοδώρου Σαρδιανή, and in No. 25; Menodotus is named on coins of Sardes (*Br. Mus. Cat. of Coins, Lydia*, p. xcix), and as these date before 133 B.C., if Archelaus flourished about 98 B.C., our Menodotus, father of Menodorus, might well be the one mentioned on those coins. Μασδ[υ]ίδος is a highly probable restoration, since the traces of the letter after δ are certainly those of υ or ω, part of the central stroke and two slight side traces being alone visible. Μασδυίς, like Μαυλονίς at Hierapolis, might be the demoticon of a village or deme dependent on Sardes (cf. Ramsay, *Cl. Rev.* XIV, 1900, p. 80); but it is more probably that of a Sardian tribe like Dionysias in No. 18, Τυμωλίς in *C.I.G.* 3451, and Asias in *Her.* IV, 45 (cf. the list of Pergamene *phylai* in *Ath. Mitt.* XXVII, 1902, p. 114; of those of Ephesus in *Ins. Br. Mus.* III, pp. 68 f.; *Forsch. in Ephesos* I, pp. 30 f; II, p. 144; and of those from other cities of Asia Minor in *B.C.H.* XIII, 1889, p. 494; cf. Liebenam, *Städteverwaltung*, pp. 220 f.; Chapot, *op. cit.* p. 173). It may be that this tribe got its name from the people of Μασδύη (sometimes written Μασύη, *Ath. Mitt.* XXXV, 1910, p. 422), or Μασδυνοί, who are mentioned as mercenaries in several Pergamene inscriptions [*Ath. Mitt.* XIX, 1894, p. 124; XXVII, 1902, p. 121; XXXV, 1910, pp. 422, 423, 426, 434; *Ins. v. Pergamon*, 249, l. 16 (=O.G.I. 338); 316 (=Ath. Mitt. XXVII, 1902, p. 120, No. 132, 4)]. Ramsay (*H.G.* pp. 126, 432) and Cagnat (*Ins. gr. ad res Rom. pert.* IV, 289) think that the Μασδυνοί were Paphlagonian mercenaries from Mastya (Pliny, *N.H.*, VI, 5). The tribe Μασδυίς probably took that name either because it believed its ancestors to have come from Μασδύη, or because it consisted of mercenaries from Μασδύη who had

settled at Sardes (cf. Ramsay, *C.B.* I, p. 371; Reinach, *R. Arch.* XIII, 1909, pp. 110 f.). Similar place-names are Mazaka and Mazaion, both of which Professor E. Schwartz is inclined to connect with the Amazons (cf. Leonhard, *Hettiter und Amazonen* p. 146, n. 1). Those who believe in an "Amazonian" (i.e. Hittite) culture will perhaps here find one of its traces. It seems better thus to take *Μασδνίς* as a name of geographical origin analogous to those of the Pergamene tribes *Αιολίς*, *Εὐβοίς*, *Θηβαίς* (cf. *Ath. Mitt.* XXVII, 1902, pp. 110-121), to *Μοταλίς* at Hierapolis, etc. (cf. Judeich, *Hierapolis*, No. 344), and to *Τμωλίς* at Sardes, than to derive it directly from the Persian god Mazda. Tribes were, however, often named after divinities, e.g. Athenais and Herais in Phrygia (cf. Ramsay, *C.B.* p. 371), Asclepias at Pergamum (cf. *Ath. Mitt.* XXVII, 1902, p. 114; XXXIII, 1908, p. 388, No. 6), and Dionysias at Sardes itself (cf. No. 18); hence there may be some connection with Mazda, in which case the restoration *Μασδωίδος* would be preferable. Mazda or Ahuramazda = *᾽Ωρομάσδης*, *O.G.I.* Nos. 383, 384, 404, 432, 434 (in the last two texts *Μασδάσνου θεοῦ*), corresponds to Zeus, whose cult flourished at Sardes (*C.I.G.* 3461; *Ins. v. Pergamon*, No. 268). For *᾽Ωρομάσδης* cf. also Plut. *Artox.* 29; *Ad Princ. Iner.* 30; Stobaeus, *Flor.* XI, 25; Xen. *Cyr.* V, 1, 29; Ps. -Callisth. 1, 40; *Philol.* 1909, p. 209. Perhaps Masdes, which is read in older editions of Plut. *De Is. et Osir.* XXIV, p. 360 B (*F.H.G.* IV, p. 629) as another name of Manes, the ancient Phrygian king, is the name of the Persian god with whom the god Manes was identified (cf. Ramsay, *C.B.*, pp. 347-348). Again it is possible and very likely that *Μασδύη* is connected with this god Mazda or *Μάσδης* but that the Sardian tribe was named from *Μασδύη* and not directly from the god. For the roots mas-, masa-, mastta-, in Asia Minor, cf. Sundwall, *op. cit.* pp. 144, 145. The *Μασδυηνοί* are probably not to be identified with the *Μοστηνοί*, as von Prott and Kolbe (*Ath. Mitt.* XXVII, 1902, p. 110) have suggested; cf. *O.G.I.* No. 471, n. 3. Nor can they, so far as now known, claim any link with the far western *Μαστηηνοί* (Hecataeus, frs. 6-9; *F.H.G.* I, p. 1), or with the eastern *Ματηηνοί* (*R. Arch.* XV, 1910, p. 61 n.), but a connection with the Lydian epithet *Ματηνηή* (*C.B.* p. 342) is possible.

Line 3. The month Daesius was already known at Sardes (*Ins. v. Pergamon*, No. 268 E 36), and inscriptions of this type

on marble *cippi* have previously been discovered there (cf. *Mouseion*, II, 1876-8, pp. 59, 62; III, 1878-80, p. 182; cf. also *J.H.S.* XXIX, 1909, p. 155, where, however, no date or age is given).

16. Cinerary vase of buff clay (Tomb 55). Height, 0.32 m; diameter, 0.27 m. Inscription in ink 0.04 m. below upper rim; quite clear except the second letter in the fourth line. Height of letters, 0.004 to 0.011 m. Date, first century B.C. or A.D. Inv. A. 32.

ΕΠΙΠΑΡΔΑΛΑΤΟ 15  
ΜΗΝΟΣ ΔΑΙΣΙΟΥ  
ΤΡΥΦΩΝΙΣΙΔΩΡΟΥ ΑΛΙ-  
ΒΑΛΙΔΟΣ ΕΤΩΝ ΞΕ

FIGURE 10.—GREEK INSCRIPTION FROM SARDES No. 16

ἐπὶ Παρδαλα τὸ 15  
μηνὸς Δαϊσίου ε',  
Τρύφων Ἰσιδώρου Ἀλι-  
βαλ[ιδ]ος, ἐτῶν ξε'.

In the year when Pardalas  
served for the 13th time, on the  
10th of the month Daesius, Tryphon  
son of Isidorus of the Alibalid (?)  
tribe aged 65.

Pardalas is a not uncommon name, especially in Asia Minor<sup>1</sup> [cf. *R. Arch.* 1885, II, p. 105 = *O.G.I.* 470; *Ath. Mitt.* XIV, 1889, p. 92; XXVII, 1902, p. 133 at Perg.; *Cl. Rev.* 1889, p. 137, n. 13; *R. Ét. Gr.* III, 1890, p. 51; XIX, 1906, p. 129 (Aphrodisias); *Jh. Oest. Arch. I.* II, *Beiblatt*, p. 102; *Mouseion*, I, 1873-75, p. 125 (Hypaepa); K.P. II, p. 41 (Thyatira); *B.C.H.* XIII, 1889, p. 67 (Crete), with feminine form Παρδαλεις<sup>2</sup> (cf. Ἀρτεμᾶς, Ἀρτεμείς); Otto, *Priester und Tempel im Hellenistischen Aegypten*,

<sup>1</sup> Sundwall, *op. cit.* p. 175, gives only two examples for the Asia Minor name \*Parta-la. In the case of native Asia Minor names we generally omit accents.

<sup>2</sup> This feminine form was sometimes spelled Παρδαλις, Duchesne et Bayet, *Mémoire sur une Mission au Mont Athos*, p. 122, No. 163, ll. 15, 17.



I, p. 173]. This personage who held the priesthood of Rome thirteen times, must certainly be either the father, Pardalas, or the son, Gaius Iulius Pardalas mentioned in *O.G.I.* No. 470 (ll. 9 f.: Γαί[ο]υ 'Ιουλί[ου], Παρδαλᾶ καὶ τοῦ δήμου τοῦ Σαρδι[αν]ῶν υἱοῦ Παρδαλᾶ, ἀρχιερέως καὶ διὰ βίου ἀγω[ν]οθέτου θεᾶς Ῥώμης (probably after 2 B.C., cf. *l. c. n.* 8), but we cannot tell which. If our Pardalas was the son, then his term of priesthood mentioned in *O.G.I.* 470, was one of the thirteen to which our text refers. The father was, no doubt, the influential Sardian referred to by Plutarch as having nearly brought war and ruin upon this city (*Praecepta ger. reipubl.* 32, 825 D: ἔχεις δὲ δήπου καὶ αὐτὸς οἰκεία παραδείγματα τὴν Παρδαλᾶ πρὸς Τυρρηνὸν ἔχθραν, ὥς ὀλίγου ἔδεησεν ἀνελεῖν τὰς Σάρδεϊς, ἐξ αἰτιῶν μικρῶν καὶ ἰδίων εἰς ἀπόστασιν καὶ πόλεμον ἐμβαλοῦσα). From the way in which this same Pardalas is mentioned here and in an earlier passage (*ibid.* 813 F: τοῖς περὶ Παρδαλᾶν τὸν ὑμέτερον) it is clear that Menemachus, the man addressed at the opening of this dialogue, whose name occurs on Sardian coins (cf. Pape *s.v.*), was himself a Sardian, doubtless well known in Plutarch's day. The incident alluded to by Plutarch implying, as it does, a state of violent civil strife, must have occurred prior to the establishment of the empire in 31 B.C., either in the struggle with Brutus and Cassius or in the war with Mark Antony. At either of these times—42 to 31 years before the date of the Hypaepa inscription which reveals him as so great a personage (*O.G.I.* 470)<sup>1</sup>—the son would probably have been too young to play the important part to which Plutarch refers; yet if in 42 or 31 B.C. he was 30, and at the date of the Hypaepa text 72 or 61 years old, it is possible that Plutarch's Pardalas may be identical with Gaius Iulius, the son. When Brutus and Cassius met at Sardes in the spring of 42 B.C. (Plut. *Brut.* 34; P. W. III, 1732), Pardalas, father or son, may have been a partisan of Caesar, and it was perhaps to reward services on this occasion, or in some crisis of the struggle with Antony, that he was repeatedly appointed priest and honored with the Roman citizenship and with Caesar's name. Probably one of these men, either father or son, was the tourist who, on a visit

<sup>1</sup> From an unpublished text, found in June, 1912, we know that in 2-1 B.C., the ἀγωνοθέτης διὰ βίου of the κοινόν was M. Antonius Lepidus of Thyatira. Even supposing him to have died that year and to have been immediately succeeded by Pardalas, the earliest date possible for *O.G.I.* 470 is 1 B.C.—1 A.D.



to Egypt, scribbled *C.I.G.* III, 4744 and 4812.<sup>1</sup> It is a different man (Κλ. Παρδαλᾶς) who appears as *strategus* and *neocorus* on Pergamene coins of the time of Antoninus Pius (v. Fritze, *Die Münzen von Pergamon*, p. 93, *Abh. Berl. Akad.* 1910); nor can we identify our Pardalas with any of those mentioned in *C.I.G.* 189, 1377, 3417, 7299; or with Pardalus in *Arist. Orat.* 26, pp. 580, 608.

Line 1. τὸ ἱγ' . . . A woman of Aphrodisias serves her thirteenth year as *stephanephorus* in Le Bas-Wadd. 1630, and her fifteenth and sixteenth years in *R. Ét. Gr.* XIX, 1906, pp. 223, 269. At Stratoniceia a man serves as priest seven years, *B.C.H.* XI, 1887, pp. 387-388.

Line 3. In *R. Ét. Gr.* III, 1890, p. 69 (from Apollonis in Lydia) we find a Tryphon, son of Alexander, and Isidorus. Isidorus occurs at Sardes in an unpublished text of the first century B.C. The sixth letter of Ἀλιβα . . . ος can hardly be upsilon, since it differs from the other three upsilons, but may be a tilted lambda, so that we read Ἀλιβαλ[ιδ]ος, genitive of an adjective representing a tribe (φυλὴ Ἀλιβαλῖς) or a place Alibala, (cf. Ταβαλῖς, No. 28, and K.P. II, pp. 119 f.). If this feminine genitive be correct, the only words to be understood with it are φυλῆς or κώμης, the former of which we prefer, although the omission of the word φυλὴ in Asia Minor, is rare. Cf. *R. Ét. Anc.* III, 1901, p. 264. If Tryphon was a foreigner, the word might be nominative such as Ἀλιβαλ[ην]ός, but the fact that no ethnicon of this kind is known has led us to accept the restoration of a feminine genitive. This, however, may be a demoticon, like Κεραμβίσσιος at Mylasa (Le Bas-Wadd. 416). The letters missing have so faded as to leave not the faintest trace. The name cannot be the same as that of the tribe Ἀλιβαρτίς in Hades (Lucian, *Nec.* 20), nor can it be connected with Alabanda or with the Ἀλύβη of Il. ii, 857. Alibalis would be a good Asia Minor word from the roots Ali and bal-(cf. Sundwall, *op. cit.* pp. 48, 59, 283; *J.H.S.* XVIII, 1898, p. 96).

<sup>1</sup> The identification of the Pardalas who was *strategus* of Sardes in 2-1 B.C. (unpublished inscription) presents the same difficulties as that of the Pardalas in our text; if old, he might have been Plutarch's Pardalas, if young—which seems likelier for a *strategus*—he was the Gaius Julius Pardalas of *O.G.I.* 470. The fact that a man is mentioned at one time with his Roman names, at another without them, makes these names of little value as tests of identity (cf. as to Artemidorus of Cnidus, *Ins. Br. Mus.* 792 and 801—one with, the other without his *nomina*).

17. Cinerary vase (Tomb 55). Height, 0.30 m.; diameter, 0.26 m. Text written in much faded ink 0.05 m. below upper

ΕΠΙΣΤΕΦΑΝΗΦΟΡΟΥ  
 ΤΗΣ ΔΙΟΚΛΕΟΥΣ  
 ΔΕΚΑΤΗ  
 ΜΕΛΙΤΙΝΗ ΑΛΕΞΑΝΔΡΟΥ  
 ΕΤΩΝ

FIGURE 11.—GREEK INSCRIPTION FROM SARDES. No. 17

rim. Height of letters, 0.005 to 0.009 m. Date, first century A.D. Inv. A. 31.

ἐπὶ στεφανηφό[ρ]ου . . . . .  
 τῆς Διοκλέους  
 (month . . .) δεκάτῃ,  
 Μελιτίνη Ἀλεξάνδρου,  
 ἐτῶν . . . .

In the year when . . . . . daughter of Diocles was stephanephorus, on the 10th of . . . , Melitine daughter of Alexander, aged . . . .

The title *stephanephorus*—so named from the wreath worn by its holder—was borne under the Attalid kings at Pergamum by the priest of the royal cult, (*Ins. v. Perg.* 246; *Ath. Mitt.* XXXV, 1910, p. 407). Thence no doubt it became adopted in other cities to designate the priest of the imperial cult, when this had superseded that of Rome. This title was known to have existed at Sardes under the Empire (*C.I.G.* 3461; *Le Bas-Wadd.* 626), but our text is the first evidence to show that here, as in other cities, it was eponymous and could be held by a woman (cf. Braunstein, *Die politische Wirksamkeit der griechischen Frau*, p. 52). The enumeration of the honors of the Sardinian Lucius Iulius Bonnatus (*C.I.G.* 3461), "*stephanephorus* and priest of Tiberius Caesar" tends to support the view (Ramsay, *C.B.* I, pp. 358 f.) that the *stephanephoria* was the name given under the Empire to the municipal priesthood known in republican days as that of Rome, and under Augustus and shortly afterwards as that of Rome and Augustus. That view is now confirmed by the fact that under the Empire the Sardinian *stephan-*

*ephorus* was eponymous, for we have seen that in the first century B.C. this privilege was enjoyed by the priest of Rome. It is not known when the change of title took place, or when the office—differing in this respect from the priesthood of Rome—was first held by a woman. The resemblance in script and style of pottery to the texts and vases Nos. 14 and 15, which are of the first century B.C., suggests for this text a date not later than 50 A.D., so we may infer that those changes were made in or soon after the reign of Tiberius. In Ramsay *C.B.* p. 75 (= *C.I.G.* 3942) we find at Laodicea a different *stephanephorus* named Diocles. On *stephanephoroi*, cf. Ramsay *C.B.* I, pp. 56, 103, 110; K.P. I, p. 3; for women in this position, cf. *Ins. v. Mag.* Nos. 116, 158, 182, 199. On Melitine see No. 4, *A.J.A.* XVII, 1913, p. 354 and Sundwall *op. cit.* p. 140, where no Lydian examples are given. Alexander is a common name in Lydia (cf. K.P. I and II, index), occurs on coins of Sardes (*Brit. Mus. Cat. of Coins, Lydia*, p. c.), and on Pergamene coins (cf. v. Fritze, *op. cit.* p. 93), as the name of a Sardian *ἀρχιερεύς*. It is also found on an urn from Sardes in the Louvre (*ἐπὶ στεφανηφόρου Ἀλεξάνδρου*), cf. No. 24b.

FIGURE 12.—GREEK INSCRIPTION FROM SARDES No. 18

18. Cinerary vase (Tomb 13). Height, 0.32 m.; diameter, 0.25 m. Inscription scratched in a single line, almost encircling the vase, parallel to, and 0.07 m. below its upper rim. In latter half of line five letters flaked away, probably owing to damp. The upsilon in the last word was added as a correction above the line. Date, first century B.C. Inv. A. 18.

ἐπὶ Μηνοφίλου τοῦ Σωπάτρου μηνὸς Ἀρτεμισίου ιη',  
Ἀπολ[λῶ]νιο[ς] Ἀπολ[λῶ]νίου Διονυσιάδος

In the year when Menophilus son of Sopatrus held office, on the 18th of the month of Artemisius, Apollonius son of Apollonius, of the Dionysiad tribe.

This priest of Rome (see above) may perhaps be identified with the magistrate Menophilus, whose name, *Μηνόφιλος* Στρη,<sup>1</sup> occurs on coins of Sardes (*Brit. Mus. Cat., Lydia*, p. xci; Mionnet, IV, p. 119, No. 669). The

<sup>1</sup> Probably this should read Σωπα-; i.e. Σωπά(τρον).

ΕΠΙ ΜΗΝΟΦΙΛΟΥ ΤΟΥ ΣΩΠΑΤΡΟΥ ΜΗΝΟΣ ΑΡΤΕΜΙΣΙΟΥ ΙΗ ΔΟΣ  
ΑΠΟΛΛΩΝΙΟΥ ΑΠΟΛΛΩΝΙΟΥ ΔΙΟΝΥΣΙΑΔΟΣ



name appears as that of a Sardian in *I.G.* III, 2896, and on two urns from Sardes in the Louvre (cf. Nos. 23, 25). Sopatrus, which we find also in *Ins. v. Perg.* No. 735; *B.C.H.* XV, 1891, p. 209; XXIII, 1899, pp. 66 f. (perhaps same as Sosipatrus in Loewy, *Ins. Gr. Bildhauer*, p. 149, No. 190), p. 386 etc., is a shortened form of the name Sosipatrus (*O.G.I.*, No. 738). *μηρὸς Ἀρτεμισίου* occurs also in a similar inscription from Sardes (*Mou-seion*, II, 1876–78, p. 62). Apollonius, son of Apollonius, is found at Sardes in No. 26 and in *C.I.G.* 3459, as *ἀρχιερεὺς*; both of later date than the present text; also in a sepulchral inscription (*A.J.P.* XXXI, 1910, p. 380). *Διονυσιάς* as the name of a tribe is new at Sardes, and points to a cult of Dionysus. According to one early tradition, followed by Euripides,<sup>1</sup> Dionysus was born on Mt. Tmolus near Sardes. Evidence<sup>2</sup> of his cult in that city has recently been found in an inscription mentioning *Διονύσια* and the frequent portrayal of the god on Sardian coins (*Brit. Mus. Cat. of Coins, Lydia*, pp. 247, 253, 255, 272, 275) proves that it flourished there. There was a *φυλὴ Διονυσιάς* at Alexandria (Satyrus, fr. 21, *F.H.G.* III, p. 164), and in Prusias ad Hypium (Le Bas-Wadd. 1177). If *Διονυσιάς* is a Sardian tribe, it was probably introduced soon after Alexander's conquest, since the Macedonian kings claimed descent from Dionysus (cf. Jouguet, *La Vie munic. de la Eg. rom.* p. 138). *Διονυσιάς* may, however, be a *κώμη*, since in the Fayum we find a *κώμη Διονυσιάς* (Papyri Fayum 251). For tribal names, cf. *Ath. Mitt.* XXVI, 1901, p. 125; XXVII, 1902, pp. 114–119; Nos. 126–127; *B.C.H.* XIII, 1889, p. 494; *R. Ét. Gr.* III, 1890, p. 67, with references to Artemisias and Asclepias; Michel, *Recueil*, No. 471, l. 4; No. 473, l. 2; No. 476, l. 9; Judeich, *Altertümer von Hierapolis*, p. 97.

19. Cinerary vase (Tomb 21). Height, 0.31 m.; diameter, 0.24 m. Text roughly scratched 0.08 m. below upper rim.

<sup>1</sup> Bacch. 462–4: . . . Τμῶλον. . . .

Pentheus: οἷδ', ὅς τὸ Σάρδεων ἄστυ περιβάλλει κύκλῳ.

Dionysus: ἐντεῦθεν εἰμι, Λυδία δέ μοι πατρίς.

<sup>2</sup> An unpublished dedicatory text of the second century A.D., drawn up by the Dionysiac *τεχνῖται*, cannot be taken as such, since it does not prove that they were established at Sardes. Buresch (*Aus Lyd.* p. 12) found evidences of the cult not far from Sardes. See also v. Prott, *Ath. Mitt.* XXVII, 1902, p. 165 and especially Wiegand, *Milet* III, No. 135, l. 40.



Height of letters 0.015 to 0.04 m. Date, probably first century A.D. Inv. A. 33.

FIGURE 13.—GREEK INSCRIPTION FROM SARDES No. 19

Αμμιον

Μητρᾶ.

Ammion

daughter of Metras.

Ammion is a common "Lallname" in Asia Minor, and occurs frequently in Lydia (cf. Kretschmer, p. 340; Sundwall, *op. cit.* p. 50; *Ath. Mitt.* XIV, 1889, p. 90; *B.C.H.* XI, 1887, p. 128; K.P. I, Nos. 115, 172, 197; II, Nos. 158, 172, 183, 208, 209, 267; "Αμμιον Σαρδιανή in *I.G.* III, 2189, 2190). For feminine names in -ον cf. Wilhelm, *Ath. Mitt.* XXIII, 1898, pp. 419 f. and *Rh. Mus.* LIII, 1898, pp. 149 f. Μητρᾶς also is a name common in Lydia (cf. K.P. I, Nos. 152, 202; II, Nos. 67, 169, 204; *Ath. Mitt.* XIV, 1889, p. 99; *Jh. Oest. Arch.* I. XV, 1912, p. 69; Le Bas-Wadd. 682; *Mouseion*, II, 1876-78, p. 41; V, 1884-85, p. 69), as is natural owing to the widely spread cult of "the Mother." For Ammion cf. also now *Rev. de Phil.* 1913, p. 296.

#### SEPULCHRAL INSCRIPTIONS

##### (b) On Marble (Nos. 20-28)

20. Marble stele found in May, 1911 (Tomb 212). Height 0.59 m.; width, 0.39 m.; thickness, 0.14 m. Parallel to edges on all four sides a frame 0.005 m. wide has been chiselled. Letters finely cut and originally filled with red paint, of which there are many traces. On the body of the stele, below the text, are faint traces of painted decoration, as in *Ath. Mitt.* XXVII 1902, p. 134. Date, middle of fifth century B.C. Inv. A. 46.

Λεωμάνδρου: εἰμι

I belong to Leomandrus

This, so far as we know, is the earliest Greek inscription yet discovered at Sardes. The ancient peculiarity of punctua-

tion which no longer appears in the Lygdamis inscription (about 453 B.C.), the rho with sloping loop, the epsilon with equal horizontal bars would seem to date it as early as the first half of the

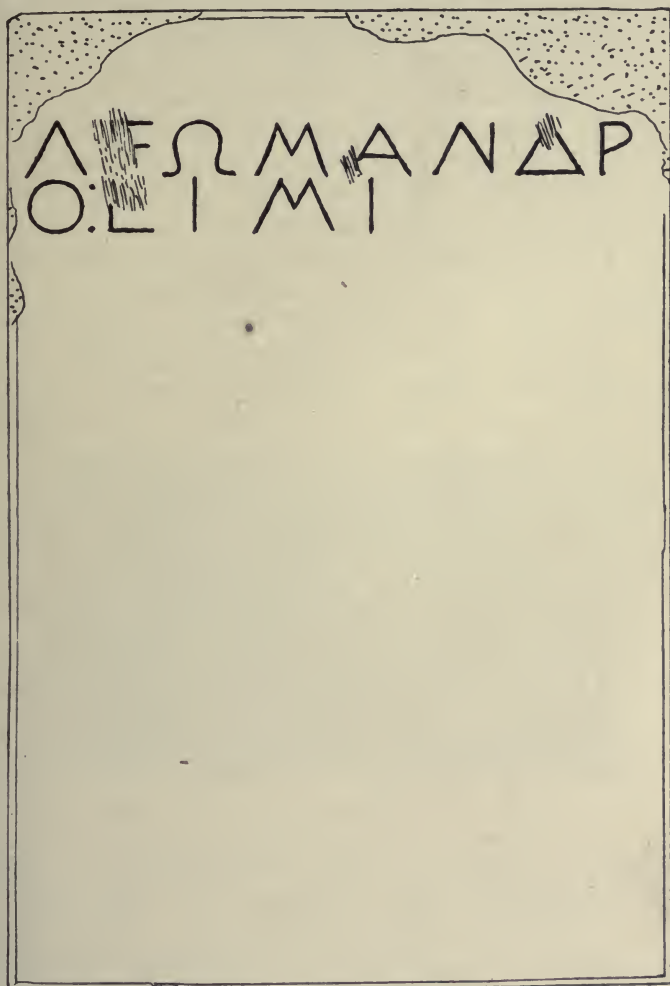


FIGURE 14.—GREEK INSCRIPTION FROM SARDES No. 20

fifth century B.C. (cf. Roberts, *Introd. to Gr. Epigr.* Part I, pp. 168 f.; 173, 175, 192; *B.C.H.* XX, 1896, p. 249; Wilhelm *Beiträge* p. 17; *Χάριτες*, p. 458; *Sitzb. Berl. Akad.* 1906, p. 254; *Ins. Brit. Mus.* No. 931; Wilamowitz, *Nordionische Steine*, *Abh. Berl. Akad.* 1909, pp. 16, 66, 69). Even if the date is later than

450 B.C. this is a rare document, since no Greek text of so early a date has yet been found so far inland from the Ionic coast. The form of nu is exactly like that in *Jh. Oest. Arch. I. XI*, 1908; *Beibl.* p. 165, which Keil dates in the fifth century. The use of the first person in Greek gravestones and vases is well known; for a few examples only cf. Roberts, *op. cit.* pp. 159, 160, 187, 189, 191, 192; *B.C.H. l.c.*, etc. Often, as here, *μῆμα* or *σῆμα* is omitted. The name *Λεώμανδρος* is new, and belongs to the well-known type which includes names like Athenomandrus, Anaximandrus, Mandronax (cf. coin of Clazomenae, *B.C.H. XXXVII*, 1913, p. 192), Diomandrus, Cleomandrus, Mandrocles, Mandrobes (Lanckoronski, II, 58), Theomandrus, Mandroboulos (*I.G. XII*, 8, Nos. 277, 285), Mandrothemis (*I.G. XII*, 5, 1027), etc. Cf. Fick-Bechtcl, *Gr. Personennamen*, p. 184, for names compounded with *λέω-* and p. 194 for names compounded with *μανδρο-*; also the long list now given by Sittig, *De Graecorum Nominibus Theophoris* (*Diss. phil. Hal.* XX, 1, 1911, pp. 43-46); cf. also Roscher's *Lexicon* II, 2313; Gruppe, *Gr. Myth.* pp. 311 f., 852; cf. Mandris in Herondas I, ll. 23, 77. Letronne (*Oeuvres choisies*, 1845, III, 2, pp. 38-48) infers that these names compounded with *μανδρο-* show the existence in Asia Minor of a god from whom they were derived; cf. the names *Ἀρασίμανδρος* and *Θεόμανδρος* in Hiller von Gaertringen, *Thera*, I, p. 159. Meister (*Herodas*, p. 675), Kretschmer, p. 395, Wilamowitz, *op. cit.* p. 64, accept this theory and agree with Letronne that this was the god of the river Maeander (*Μᾶνδρος*). Cf. the names of the rivers Scamander and Etymandrus (Arr. IV, 6, 6). On some coins, (e.g. *Brit. Mus. Cat. of Coins, Phrygia*, pp. lv, 188) the name of the river is spelled *Μέανδρος* from which *Μᾶνδρος* would be an easy contraction. Cf. the proper name *Μαιάνδριος* (Michel, *Rec.* 532), and Mandri fontes in Livy XXXVIII, 15. Hirschfeld (*Ins. Brit. Mus.* No. 931) rejects such a connection and a rival derivation (Sittig, *op. cit.* p. 43; Fick [1874], pp. 125, 192) has connected these names with *μάνδρα*, "hedge" or "sheepfold," "enclosure" (cf. Hesychius s.v.), a word still used in Asia Minor (cf. Ramsay, *E.P.* p. 367). In Lydia there was a place called *Ἀγάθωνος μάνδραι* (cf. Buresch, *Aus Lydien*, p. 109 = *O.G.I.* No. 488, l. 6, not cited by Sittig). Cf. also the Mysian boundary-stone (Le Bas-Wadd. 1095) *ῥοι Μανδρῶν*; Sterrett, *Pap. Am. Sch.* III, No. 376, l. 11, *ἐν Μάνδρῃ*; cf. *J.H.S.* XXXII, 1912, p.



159 ἐν Μάνδρῳ and the gloss Μανδραγόρας for Zeus in Hesychius. Against this theory, however, there is still the argument which seemed to Letronne conclusive (*op. cit.* p. 38); names such as Μανδρόδωρος, Μανδροκλῆς, Ἀναξιμανδρος are intelligible only on the supposition that Mandrus was a deity. Similarly Mandropolis in Phrygia (Livy XXXVIII, 15) can only be the city of Mandrus, as Manesium and Manegordum were cities of Manes or Mēn (cf. Kretschmer, p. 231). This point is now settled by an inscription from Cyme which mentions the god Καίων Μάνδρος (Keil, *Jh. Oest. Arch. I.* XIV, 1911, *Beiblatt* pp. 136, 138). On gems and magic papyri the name also occurs as that of a divinity (cf. *B.C.H.* XXXVII, 1913, p. 192). But perhaps, as Sittig (p. 43) says, the name of the god is itself connected with the word μάνδρα. For the Asia Minor root \*matra cf. Sundwall, *op. cit.* p. 146, who however gives only two examples.

21. Slab of bluish marble found in April, 1912, at the south-east corner of the temple. Height, right, 0.27 m., left, 0.37 m.;

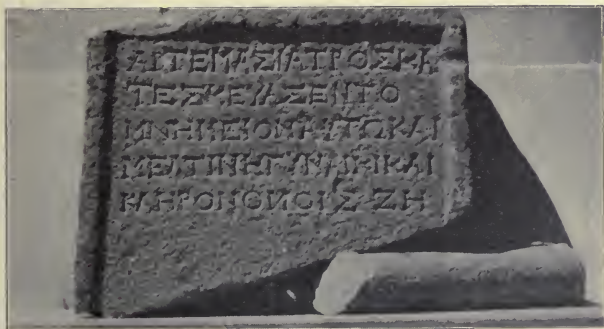


FIGURE 15.—GREEK INSCRIPTION FROM SARDES No. 21

width, 0.45 m.; thickness, 0.09 m. Height of letters 0.028 to 0.03 m. A raised border 0.03 m. wide slopes inward to panel on which text is carved. Obliquely broken at base. Date, first century B.C. or first century A.D. Inv. A. 96.

Ἀρτεμᾶς ἰατρὸς κα-  
τεσκεύασεν τὸ  
μνημεῖον αὐτῷ καὶ  
Μελτίνῃ γυναικὶ καὶ  
κληρονόμοις. ζῇ.

Artemas a physician built the tomb for himself and for Meltine his wife and for his heirs. He is living.



The inscription, similar to No. 28, is especially interesting because it states the profession of Artemas, which also occurs in K.P. I, No. 126. Trades and professions are often mentioned in Asia Minor inscriptions (*J.H.S.* XXXII 1912, p. 132).

Line 1. 'Αρτεμᾶς is, like 'Αρτεμῆς or 'Αρτεΐμης, a male correlative of the woman's name 'Αρτεμῖς or 'Αρτεμῖς (cf. No. 8), and is similarly characteristic of regions such as Lydia in which the worship of Artemis prevailed. For 'Αρτεμᾶς at Sardes cf. No. 28. It was the name given by Varro's friend (*De Lingua Latina*, VIII, 9, 21) to a slave, whom he had bought from one Artemidorus at Ephesus, and is otherwise a frequent name in Asia Minor, cf. *B.C.H.* I, 1877, p. 337; *Rh. Mus.* XLVIII, 1893, p. 253; Sittig, *op. cit.* pp. 59 f.

Line 1. ἰατρός. This man may have been one of those public physicians who must have been employed by Sardes, since such employment was universally practised by the chief towns of Greece and Asia Minor. The plain title ἰατρός was sometimes applied to such a doctor, without the official epithet δημόσιος or δημοσιεύων<sup>1</sup> (Pohl, *De Graecorum medicis publicis*, 1905, pp. 45-47). The usual number of these official doctors in a city of Asia Minor was from five to ten (*ib.* p. 43). The most complete essay on ἰατροί is that of Oehler in *Janus*, XIV, 1909, pp. 8 f.; 111 ff., *Epigraphische Beiträge zur Geschichte des Aerztestandes*. See also Osler, *Aequanimitas*, 1910, pp. 69 f.

Line 4. Μελτίνη = Μελιτίνη, cf. No. 17.

Line 5. ζῆ, meaning "he is still alive" (=vividus sibi posuit, cf. *J.H.S.* XXIV, 1904, p. 114, No. 152) is a variant of the common formula which uses the participle. The present indicative, however, is found in *Ath. Mitt.* XXVII, 1902, p. 271 (No. 1, ζῶσιν, No. 2 ζῆ); also ζῆ in *Mouseion*, I, 1873-75, p. 129; II, 1875-76, p. 54; Le Bas-Wadd. 463, 1743 k; *C.I.G.* 4245, 4246; *J.H.S.* X, 1889, p. 57, No. 8; *Jh. Oest. Arch. I.* XI, 1908, *Beibl.* p. 166; ζῶσιν in *Mouseion*, I, 1873-75, p. 95; II, 1875-76, p. 32; II, 1876-78, pp. 10, 31, 87; Le Bas-Wadd. 467; *Ath. Mitt.* XXV, 1900, p. 126.

22. Top of small marble cippus, brought in by a peasant April, 1912. Height, 0.41 m.; width, 0.42 m.; thickness at

<sup>1</sup> Similarly the official title ἀρχιατρός was sometimes incorrectly given to an ordinary doctor; cf. Pohl, *op. cit.* p. 42, n. 36.

ridge, 0.08 m., at upper and lower ends, 0.04 m. Had raised ornaments at corners. Surface much worn. The ¥ in line 1 has a cross-bar, which in those of lines 2 and 4 has probably been worn away. Date, first or second century A.D. Inv. A. 71.

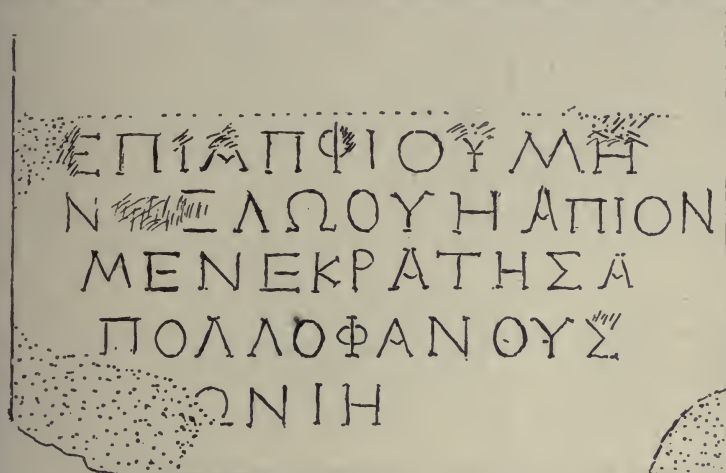


FIGURE 16.—GREEK INSCRIPTION FROM SARDES No. 22

ἐπὶ Ἀπφίου μην-  
 ν[ό]ς Λώου η' ἀπιδόν(τος),  
 Μενεκράτης Ἀ-  
 πολλοφάνους,  
 ἐτ[ών] ιη'.

In the year when Apphion held office,  
 on the eighth day from the end of the  
 month Lous, Menecrates son of Apollophanes,  
 aged 18.

Line 1. This Apphion may well have been either the daughter of Menander, or the daughter of Demetrius mentioned in Nos. 5, 6, 7<sup>1</sup> (*A.J.A.* XVII, 1913, pp. 355 ff.). She is probably a

<sup>1</sup> The probability of such an identification points to the early second century A.D. as the most likely date for our text. If we follow the peculiarities of the post-Augustan Asiatic months which, except Apellaeus and Artemisius, had 31 days and two first days, then Λώου η' ἀπιδόντος would be the 24th of Lous and in No. 24 b Δαισιον γ' would be the fourth of Daesius and No. 24 a would be dated the 17th not the 16th of the first month. This would hold for all inscriptions later than 9 B.C. (cf. Lightfoot, *Apostolic Fathers*: I, II, p. 680; *O.G.I.* 458).

female *stephanephorus* or eponymous priestess of the imperial cult (see No. 17), although it is possible that 'Απφίου may be the genitive of a masculine 'Απφίας. In No. 24 a, the genitive, however, is 'Απφία. On the name cf. Sundwall, *op. cit.* p. 51. The name Menecrates was very common at Sardes, cf. K.P. I, No. 202; *O.G.I.* 437, l. 51; *I.G.* III, 2896; *S.G.D.I.* 2645-46; *C.I.G.* 3460 (twice); *Mouseion*, II, 1876-78, p. 59, No. 141; and Apollophanes is also found there in *C.I.L.* III, 409, and in an unpublished inscription of the first century A.D., both probably of earlier date than our text.

23. Several similar cippi and inscriptions from Sardes are in the Louvre, and since they are unpublished except for a

ΕΠΙ ΑΡΧΕΛΑΟΥ Δ  
ΜΗΝΟΣ ΑΠΕΛΛΑΙΟΥ Κ  
ΛΥΣΙΜΑΧΟΣ ΜΗΝΟΦΙΛΟΥ  
ΕΤΩΝ ΚΙ-Ι

FIGURE 17.—GREEK INSCRIPTION FROM SARDES No. 23

reference to them in the *Bull. Soc. des Antiq. de France*, 1901 and 1904, their text is here reproduced from squeezes kindly sent by Professor Michon. No. 23 is on the marble cover of a small urn. Length of part where inscription is, 0.43 m.; width, 0.38 m.; height of ridge above bottom of urn, 0.29 m. Cf. *Bull. Soc. des Ant. de France*, 1901, p. 352, No. 69.

ἐπὶ Ἀρχελάου δ'  
μηνὸς Ἀπελλαίου κ'  
Λυσίμαχος Μηνοφίλου  
ἐτῶν κη'.

For Archelaus, cf. No. 15; for Menophilus, cf. Nos. 18, 25, 27.

24 a and b. On marble cover of small urn from Sardes in the Louvre. Probably the urn contained the bones of both Dionysodorus Agathocles and his son, Agias. Pointed pinnacle at each corner. Length, 0.55 m.; width, 0.46 m.; height of ridge above bottom of urn, 0.35 m.; cf. *Bull. Soc. des Ant. de France*, 1904, p. 347, No. 14. (b) must be read from bottom up; cf. for examples Wilhelm, *Beiträge zur Griechischen Inschriftenkunde*, pp. 1-12.



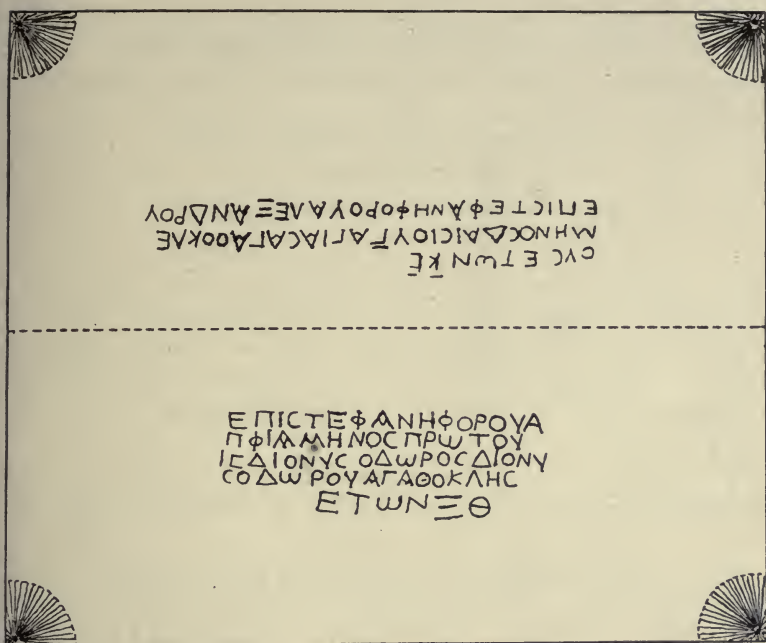


FIGURE 18.—GREEK INSCRIPTIONS FROM SARDES NOS. 24 a AND 24 b

- (a) ἐπὶ στεφανηφόρου Ἀ-  
πφία μηνὸς πρώτου  
ἰς' Διονυσόδωρος Διονυ-  
σοδώρου Ἀγαθοκλῆς  
ἐτῶν ξθ'
- (β) ἐπὶ στεφανηφόρου Ἀλεξάνδρου  
μηνὸς Δαισίου γ' Ἀγίας Ἀγαθοκλέ-  
ους ἐτῶν κε'

(a) probably dates from the second or third cent. A.D., since there was a tendency, as time advanced, to substitute the numbering for the naming of the month (cf. Lightfoot, *Apostolic Fathers*,<sup>2</sup> pp. 696 f.) For Alexander as a Sardinian name, cf. No. 17. For Apphias, cf. No. 22 and Sundwall, *Klio*, *Beiheft* XI, p. 51. For such double names as Dionysodorus Agathocles cf. Sundwall, *op. cit.* p. 266.

ΕΠΙΕΡΜΗΠΠΟΥΛΑΒΙΗΝΟΥΜΗΗΝΟΣΑΠΕΜΑΙ  
ΟΥΙΖ ΣΑΡΔΙΟΝ ΜΗΗΝΟΔΩΡΟΥ  
ΓΥΝΗΔΕΜΕΝΕΛΛΟΥΤΟΥΜΗΗΝΟΦΙ  
ΛΟΥ

FIGURE 19.—GREEK INSCRIPTION FROM SARDES NO. 25

25. Marble cover of small urn from Sardes, now in the Louvre. Length, 0.43 m.; width, 0.40 m; height of ridge above bottom of urn, 0.37 m. Cf. *Bull. Soc. des Ant. de France*, 1901, p. 352, No. 70.

ἐπὶ Ἑρμίππου Λαβιήνου μηνὸς Ἀπελλαίου  
 ζ' Σάρδιον Μηνοδώρου  
 γυνὴ δὲ Μενελάου τοῦ Μηνοφί-  
 λου

For a Sardinian Hermippus son of Hermippus (first cent. A.D.), cf. Wiegand, *Siebenter Bericht, Abh. der Preuss. Akad.* 1911 p. 65. For the name Menodorus at Sardes, cf. No. 15, and references there. For another Menelaus, son of Artemidorus, at Sardes, cf. *Mouseion*, II, 1876-78, p. 59. For Menophilus, cf. Nos. 18, 23, 27.

26. Fragment of front and part of base of marble cippus brought in by a peasant, June 1911. The moulding below the

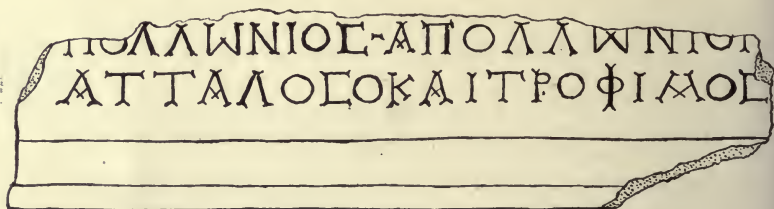


FIGURE 20.—GREEK INSCRIPTION FROM SARDES No. 26

inscription shows the thickness of the marble bottom, a piece of which projects behind the front. Height, 0.09 m.; width, 0.39 m.; greatest thickness, at bottom, 0.30 m., at top, 0.06 m. Height of letters, 0.015 to 0.017 m. Date, late second or third century A.D. Inv. A. 19.

Ἀ]πολλώνιος Ἀπολλωνίου  
 Ἀτταλος ὁ καὶ Τρόφιμος.

Apollonius Attalus, called also Trophimus, son of Apollonius.

On alternative or double names, cf. Ramsay, *C.B.* I, pp. 637-638; *E.P.* p. 359; *Cl. Rev.* 1898, p. 337; Lightfoot, *Apostolic Fathers*<sup>2</sup> I, II, p. 26; Kretschmer, p. 201; *Ins. Brit. Mus.* 609; *Ins. v. Pergamon*, No. 333, etc.; *B.S.A.* XVII, 1910-11, p. 225; but especially references in *Ἀρχ. Ἐφ.* 1911, p. 240; Lambertz, *Glotta*, IV, 1912, pp. 78 f.; V, 1913, pp. 99 f.; *A.J.A.* XVII, 1913, p. 177. Here both names Apollonius and Trophimus ap-

pear to be Greek,<sup>1</sup> neither one of them native or Roman, so that the second must have been a nickname, such as are common in Latin, where "*qui et*" connects the two names. This is often the case, so that we favor the views of Kretschmer and Sundwall (cf. *op. cit.* pp. 265–266) rather than those of Ramsay and Lambertz. On Apollonius as a Sardian name, see No. 18; Ἀπολλωνία is a Sardian woman in *I.G.* XII, I, 943, and III, 2191. The name Apollonius occurs on coins of Sardes prior to 133 B.C. (*Brit. Mus. Cat. of Coins, Lydia*, p. xci). Attalus is a name often found in Lydia, cf. *C.I.G.* 3454 (near Sardes); K.P. I and II, index; in K.P. I, No. 202, as name of Sardian; *I.G.* III, No. 2191—father of Sardian—and Nos. 8, and 10 above; and this frequency is natural, because Attalus (158–138 B.C.) was ruler of Lydia as well as of Pergamum. On Trophimus as a second or third name, cf. Judeich, *op. cit.* No. 86, Διοφάντου Ἀττάλου τοῦ καλουμένου Τροφίμου; Lambertz, *Glotta*, V, 1913, p. 143. For other cases of a man bearing three names cf. Le Bas-Wadd. 1619; *B.C.H.* XV, 1891, p. 195.

27. Bluish marble block, found in 1910 near the surface at a rather high level, to northwest of so-called "stoa" (cf.

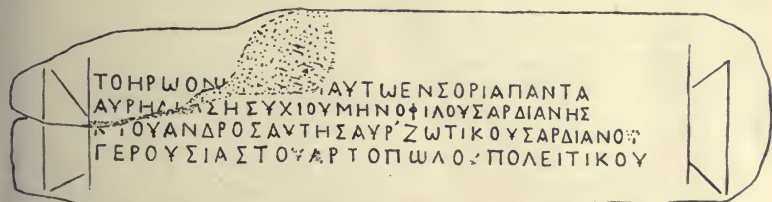


FIGURE 21.—GREEK INSCRIPTION FROM SARDES No. 27

A.J.A. XIV, 1910, p. 406). Upper left corner had been broken off, but piece fits perfectly. Length, 1.32 m. on front, 1.22 m. at rear. Height, 0.32 m.; thickness from front to back, left, 0.71 m., right, 0.56 m. From left edge to vertical line before inscription 0.12 m.; from right edge to line just after inscription 0.85 m. On the bottom, 0.29 m. back from edge is a depression 0.87 m wide. So this block was probably a lintel, set on stone doorposts. A round hole underneath indicates the pivot for the door. Letters 0.023 to 0.03 m. Α, Σ, Ρ, Υ. ω in every case, except line 4, where all three lines are equal, Ω. Traces

<sup>1</sup> E.g. M. Αὐρ. Μουσαῖος ὁ καὶ Ἑορτάσιος Σαρδιανός, *I.G.* III, 129.



of red paint in letters were visible when the stone was unearthed. Date, third century (probably not later than 250) A.D. Inv. A. 6.

τὸ ἡρώων [κὲ τὰ ἐν] αὐτῷ ἐνσόρια πάντα  
 Αὐρηλί[α]ς Ἡσυχίου Μηνοφίλου Σαρδιανῆς  
 κὲ τοῦ ἀνδρός αὐτῆς Αὐρ. Ζωτικοῦ Σαρδιανοῦ,  
 γερονσιαστοῦ, ἀρτοπώλου πολειτικοῦ.

This sepulchre and all compartments therein belong to Aurelia Hesychion, Menophilus' daughter, citizen of Sardes, and to her husband Aurelius Zoticus, citizen of Sardes, member of the gerousia, municipal<sup>1</sup> bread-seller.

Line 1. Cf. τὴν καμάραν καὶ τὰ ἐν αὐτῷ ἐνσόρια built by a Sardinian, in Buresch, *Aus Lydien*, p. 5, No. 3, where K is used for καί (it probably should be κ as in No. 11, l. 3), and Αὐρ-occurs as a praenomen. Aurelia and Aurelius as praenomina can hardly have been used before the time of Caracalla, who extended the Roman franchise to the whole empire, cf. Ramsay, *J.H.S.* IV, 1883, p. 30; Ramsay, *E.P.* p. 355, *Cl. R.* XIX, 1905, p. 369; *C.B.* I, pp. 388, 389; for other examples of Aurelia as first name, cf. 'Αρχ. 'Εφ. 1911, p. 213; *J.H.S.* XXX, 1911, p. 188 etc. Mowat (*B.C.H.*, XXIV, 1900, p. 249) thinks they could only have been given under Aurelian or one of his successors who bore this praenomen.<sup>2</sup> The date is in any case the third century A.D.

Line 2. The name Ἡσύχιον (cf. Ἡσυχή and Ἡσυχία in Wilhelm, *Beiträge zur gr. Inschriftenkunde*, p. 218, No. 209, Bechtel, *Gr. Frauennamen* p. 47) is one of the common female type formed from adjectives in -ιος (*Rh. Mus.* LIII, 1898, p. 149; Nachmanson, *Laute und Formen der Magn. Inschr.* p. 128). The name Aurelius Zoticus occurs about this same time (219 A.D.) as that of a Smyrna cook in Dio Cassius LXXIX, 16,3. For Menophilus cf. No. 23.

Line 4. Another Sardinian γερονσιαστής is named in *I.G.* III, 129, and we already knew that there was a γερονσία at Sardes (cf. Vitruvius II, 8, 10; Pliny, *N.H.* XXXV, 49, § 172;

<sup>1</sup> Or "public" (see below).

<sup>2</sup> Benndorf, *Reisen*, I, p. 71, n. 1, says that Υ is used between the times of Antoninus Pius and Alexander Severus. But it is unwise to fix so narrow a limit. Benndorf's statement is untrue at Sardes, since in the fragments A. 11, A. 26 and 27 (Inventory) Υ occurs as early as the time of Claudius.

*Mouseion*, II, 1876-78, p. 25, γυμνάσιον γερονσί[as; C.I.G. 3462; *Ath. Mitt.* VI, 1881, p. 269), some (cf. Curtius, *Beiträge zur Gesch. und Top. Kleinasiens*, p. 87) having even tried to identify its building. On the γερονσία cf. Pauly-Wissowa, s.v. *Gerontes*; Ramsay, *C.B.* pp. 110 f., 431 f.; 438 f.; and references there and in Poland, *Gesch. des Gr. Vereinswesens*, pp. 99, 577, and App. Γ 42 c; cf. *Ins. Brit. Mus.* III, 1, pp. 74-78; *Zeitschrift Savigny*, XI, 1890, p. 303; Lanckoronski, *Pisidien*, Nos. 58-61; Hasluck, *Cyzicus*, p. 254.

Ἄρτοπώλου πολειτικοῦ. πολειτικός is the usual epithet for institutions belonging to or established by a city. For instance, πολειτικαὶ ἀρχαὶ of city magistracies (Le Bas-Wadd. 1259, Xanthus), πολειτικός ἀγών, of a municipal competition (*ibid.* 1620 c., Aphrodisias), and numerous like instances in the Oxyrhyncus documents (e.g. I, 84, 9; I, 55, 15; II, 259, 8; VI, 892, 11). But in many cases, as in our text, it is difficult to tell whether πολειτικός means "municipal," or "public" as distinct from private. Despite this ambiguity, Zoticus was certainly a Sardinian official. ἄρτοπώλης originally meant a seller of bread in the public markets, to prevent whose extortion official precautions were necessary. Thus Aristotle says that the *sitophylaces* at Athens took care ὅπως οἱ ἄρτοπῶλαι πρὸς τὰς τιμὰς τῶν πυρῶν τοὺς ἄρτους (πωλήσουσιν), *Ath. Pol.* 51. But, as a member of the gerousia,<sup>1</sup> Zoticus must have held a position of some dignity, altogether different from that of the ordinary bread seller. His duties may have resembled those of the similarly styled *pistor publicae annonae*, whom Symmachus (*Ep.* x, 23: 385 A.D.) mentions as subject to the orders of the *praefectus annonae*.<sup>2</sup> There is, however, scant evidence that such a *praefectus* existed in provincial towns, and the municipal functionary<sup>3</sup> who there performed this duty was usually known as eutheniarch (cf. Cagnat, *Ins. gr. ad res. R. pert.* III, 89; Bithynia, 69 A.D.; *Oxyr. Pap.* VI, 908, 199 A.D.); or

<sup>1</sup> This was a select and fairly small body; at Sidyma it had but one hundred members, fifty from the *boule*, fifty from the *demos* (Benndorf, *Reisen* p. 72); and that it was not large at Sillyon may be inferred from the fact that the bequests to its members, in Lanckoronski, *Städte Pamph.* Nos. 58-61, were almost equal to those received by *bouleutae*.

<sup>2</sup> Cf. list of such prefects A.D. 318 to 403 in *Theodosiani Libri XVI* (Mommsen, 1905), *Proleg.* p. CII.

<sup>3</sup> Not to be confused with the officers known as *frumentarii* (*R. Ét. Gr.* XIX 1906, p. 146; C.I.G. 2802) or ἐπὶ εἰθη[νίας τοῦ] στρατιωτικοῦ (C.I.G. 4240), who looked after the army's food supply.

εὐθηνίας ἑπαρχος (C.I.G. 5895, 5973; Egypt, 189 and 203 A.D.) or εὐθηνίας ἐπιμελητής (C.I.G. 1186, Argos, early third century A.D.). His title was evidently not stereotyped. In respect to bread-making his duties were precisely those which the title ἀρτοποιῶλης would lead us to ascribe to Zoticus. Oxyrhyncus had five eutheniarchs, each bound by contract to produce in his own bakery (ἀρτοκοπέϊον) a certain quantity of bread (cf. Reil, *Zur Kenntniss des Gewerbes im hell. Aeg.* p. 154); and this is just what we might expect Zoticus to have done at Sardes. The Theodosian Code shows that in the fourth century A.D. the selling of bread (*annona civica*)<sup>1</sup> had become a valuable privilege and Zoticus was probably one of those who possessed this privilege at Sardes. Judging from the case of Oxyrhyncus, we may assume that Sardes had five or

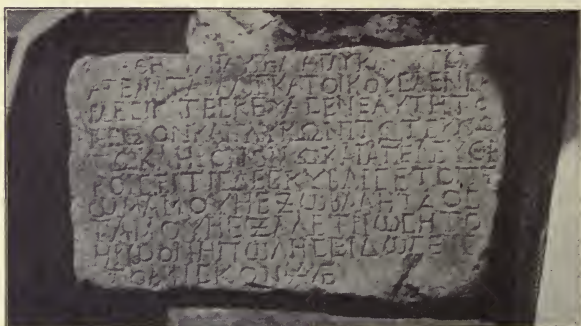


FIGURE 21.—GREEK INSCRIPTION FROM SARDES No. 28

more ἀρτοποιῶλαι πολειτικοί. The price of their bread was probably regulated by law. On ἀρτοποιῶλαι in Egypt cf. *Papyri Lond.* IV, 1222, 1419; San Nicoló, *Aeg. Vereinswesen* I, 1913, p. 73. It is possible that Zoticus was a *curator annonae* since such did exist in the later empire (cf. Waltzing, *Études sur les Corporations*, II, p. 220, πολιτικῶν ἄρτων; cf. also *Syll.* 932, ll. 50 ff.)

On the various trades mentioned on Lydian inscriptions, cf. *Ath. Mitt.* XV, 1890, p. 333, No. 2; K.P. I, p. 37 and index xiii; and II, indices vi, xiii. Lydian bakers are spoken of by Herod. I, 51 (Croesus' ἀρτοκόπος; also Plut. *De Pyth. Or.*

<sup>1</sup> *Cod. Theod.* XIV, 17, 10 (392 A.D.), *annonas civicas* (=publicas: *Just. Cod.* XI, 25, 1) non tam titulis dignitatum quam singulorum viritim meritis adtributas Divi Constantini liberalitate sat claruit. Cf. also *ibid* XIV, 17, 11 (393 A.D.) *annonas civicas* ad hoc militantibus viris beneficium divale distribuit.



c. 16) and by Athenaeus, III, 112, while *Ins. v. Magnesia*, No. 114, mentions a bakers' strike; but to be a member of the *gerousia* Zoticus must have been much more than a mere baker of bread, as we have argued.

28. Marble slab found May, 1911, near northeast corner of temple at level of column bases. Height, 0.295 m.; width, 0.53 m.; thickness, 0.13 m. Height of letters, 0.015 to 0.022 m. Omega has three different forms. Date, about 300 A.D. Inv. A. 50.

ἀγ]αθῇ τύχῃ. Αὐρηλία Γλυκ[ία ᾽Α]ρτε[μ-

ᾱ <τεμα> Ταβαλῖς κατοικοῦσα ἐν Σά-

ρδεσι κατεσκεύασεν ἑαυτῇ τὸ

ἡρώων καὶ Γλύκωνι τῷ τέκνῳ

5. τῷ κληρονόμῳ καὶ ἀπελευθέ-

ροις. εἴ τις δὲ σκυβλίσει(ι) τὸ πτ-

ῶμά μου ἢ ἔξω βάλῃ τὰ ὀσ-

τᾶ μου ἢ ἐξαλετριώσῃ τὸ

ἡρώων ἢ πωλήσῃ, δώσει ἰς

10. τὸν φίσκον X/E.

With good fortune Aurelia Glycia, Artemis' daughter, citizen of Tabala, alien resident of Sardes, built the sepulchre for herself, and for Glycon her child and heir, and for her freedmen. If any one shall desecrate my corpse or cast out my bones or alienate the sepulchre or sell it, he shall pay to the imperial treasury 5,000 denarii.

This form of inscription is of very frequent occurrence in Asia Minor, Thrace, Macedonia, etc.; cf. Vidal-Lablache, *De titulis funebribus graecis in Asia Minore*, 1872; Chapot, *op. cit.* pp. 513 f.; Hasluck, *Cyzicus*, p. 243; Judeich, *op. cit.*, and K.P. *passim*; also Stemler, *Die Griechischen Grabinschriften Kleinasiens*, pp. 54 ff.; Cumont, *Studia Pontica*, III, Nos. 38 f.; Hirschfeld, *Königsb. Studien* I, 1887, pp. 85-144; Daremberg et Saglio, *Dict. s.v. Sepulcri Violatio*; *Hermes*, XLIII, 1908, pp. 522 f.; *J.H.S.* XXXI, 1911, pp. 161 f., 269 f.; Paton, *Ins. of Cos*, App. D; *Mouseion*, III, 1879-80, p. 176; V, 1884-85, p. 29; Ramsay, *C.B.* I, pp. 99, 722; *A.J.P.* XXXI, 1910, pp. 402 f.; *B.C.H.* XXXVI, 1912, pp. 606 f.; 618 f.; XXXVII, 1913, pp. 114-116; *R. Arch.* XX, 1912, pp. 257 ff.; *A.J.A.* XVII, 1913, p. 196. For examples in Latin, cf. *C.I.L.* III, 2098, 2704, 6084; VI, 7458, 15405, 34623; XIV, 1153, etc.

Line 1. Γλυκία, not Γλυκίς or Γλύκη, is certain from the traces of the letters. At the end of the line one letter only is missing, and there are traces of the base of M, so that we have restored 'Α]ρτε[μ]ᾱ. Although we know of Castabala (*O.G.I.* No. 754; Strabo, 537) etc., it is unlikely that there was a place Tematabala; and since Tabala is a well-known Lydian town (*K.P.* II, pp. 119 f.; and on its name and site, cf. *A.J.A.* XVI, 1912, p. 50 and Sundwall, *op. cit.* p. 199) it seems best to assume that the stone-cutter carelessly repeated the last four letters of 'Αρτεμᾱ,<sup>1</sup> and to read simply Ταβαλῖς as the ethnicon of Tabala. Ταβαληνός is more usual, but Κασταβαλῖς occurs in *O.G.I.* No. 754, Andabalῖς in Sundwall, *op. cit.* p. 283, and Kabalῖς in Buresch, *op. cit.* pp. 127, 167. For terminations in -λῖς see *Hermes*, XLI, 1906, p. 177. 'Αρτεμᾱς (cf. No. 21) is the more usual form of the name 'Αρτίμας (which probably should be written 'Αρτιμᾱς) borne by the satrap of Lydia in Xen. *Anab.* VII, 8, 25. Cf. also Sundwall, *op. cit.* p. 76 and 'Αρτίμης as a Sardinian in Wiegand, *Milet*, III, 1914, pp. 287 f.

Line 2. κατοικοῦσα . . . not here used in the same sense as in *A.J.A.* XVI, 1912, p. 79. κάτοικος is here—as at Pergamum and Magnesia a/M, and like πάροικος in other cities—the technical term for an alien resident (see note on ξένοις in No. 2, *A.J.A.* XVII, 1913, p. 46). This class, like the ordinary citizens (πολίται) and freedmen (ἀπελεύθεροι), did not enjoy the city franchise, which was possessed only by members of the demos, gerousia, and boule. See notes on the Sillyon inscriptions in Lanckoronski, *Städte Pamph.* Nos. 58–61; *B.C.H.* XIII, 1889, p. 492; and Mommsen's Comment in *Zeitschrift Savigny Stiftung* XI, 1890, p. 303.

Line 5. For ἀπελεύθεροι cf. Liebenam, *Städteverwaltung*, p. 216. Even slaves were sometimes buried in a family tomb (Le Bas-Wadd. 1280).

Line 6. εἰ τις δὲ instead of εἰ δέ τις is frequent (cf. *Ath. Mitt.* XXX, 1905, p. 327; Judeich *Altortümer von Hierapolis*, Nos. 70, 76, 83, 147, 321, 327). σκυβλίσε is for σκυβλίσει; cf. Judeich, *op. cit.* p. 104, No. 97, σκυβλίσει; p. 172, No. 338 (ἀπ)οσκυβαλί(σα)ι; also in *C.I.G.* 3927; cf. St. Paul's phrase (*Phil.* 3, 8): τὰ πάντα . . . ἡγούμαι σκύβαλα εἶναι.

<sup>1</sup> Thus in texts even shorter than this we find three extra letters (*K.P.* II, No. 143), or two extra (*Mouseion*, II, 1875–76, p. 54, No. 110) engraved by mistake.

Line 7. For  $\xi\omega$  βάλη (perhaps for βαλεῖ) cf. *Ath. Mitt.* XXVII, 1902, p. 269; *B.C.H.* XI, 1887, p. 460, etc. In *B.C.H.* XXXIII, 1909, p. 344, for example, we have  $\tau\acute{\iota}\varsigma$   $\alpha\upsilon$ ν δὲ ταῦτα τὰ ὀστέα ἐκβάλῃ, etc.; cf. Wilhelm, *Beiträge*, p. 160; also Shakespeare's tombstone "curst be he that moves my bones." Note the change from the third to the first person in ll. 6-10.

Line 8.  $\xi\alpha\lambda\epsilon\tau\rho\acute{\iota}\omega\sigma\eta$  is for  $\xi\alpha\lambda\lambda\omicron\tau\rho\acute{\iota}\omega\sigma\epsilon\iota$ ; cf. Stemler, *op. cit.* p. 55; Judeich, *op. cit.* Nos. 58, 158, 343, 336, l. 11 ἀπαλλοτρωσεί; l. 18, ἀπα(λλ)ετρι(ω)θῇ; cf. *Mouseion*, V, 1884-85, p. 32, ἀπαλλετριώση; *B.C.H.* XXXVII, 1913, p. 245, l. 5,  $\xi\alpha\lambda\lambda\epsilon\tau\rho\acute{\iota}\omega\sigma\alpha\iota$ . For the phonetic change of  $\omicron$  to  $\epsilon$  in unaccented syllables cf. Mayser, *Gramm. der gr. Papyri*, pp. 94 f.; K.P. II, No. 155, Ἀπελλινάρις for Ἀπολλινάριος. E for O is frequent in Doric dialects especially (cf. for example, *B.C.H.* XXIV, 1900, p. 243), but more likely we have a case of vowel-dissimilation. For the use of  $\eta$  for  $\epsilon\iota$  cf. Judeich, *op. cit.* No. 112; K.P. II, No. 176, ἀσχήση for ἀσκήσει. And for  $\iota$  instead of  $\epsilon\iota$  cf. Meisterhans-Schwyzer, *Gramm. der Att. Ins.* p. 38, and No. 2, A.J.A. XVII, 1913, p. 36. The use of  $\iota$  for  $\epsilon\iota$  in  $\iota\varsigma$  for  $\epsilon\iota\varsigma$  is also very common in Asia Minor; cf. Mayser, *op. cit.* pp. 87-88; Cagnat, *op. cit.* III, No. 864, index, p. 686; *Mouseion*, V, 1884-85, p. 80; V, 1885-86, p. 73; *J.H.S.* XII, 1891, p. 232; *O.G.I.* No. 579, l. 5, ἀποδώσει ( $\epsilon\iota\varsigma$  τὸν φύσκον; *B.S.A.* XVII, 1910-11, p. 236, δώσει  $\iota\varsigma$  τὸν φύσκον.  $\iota\varsigma$  is frequent on mummy labels also, cf. Fox, A. J. P. XXXIV, 1913, pp. 439 f., Wessely, *Holztäfelchen* 6; Reich, *Demot. und gr. Texte auf Mumientäfelchen in der Sammlung Rainer* 21.

Line 10. φύσκον. The imperial fiscus is often more fully described as τὸν τοῦ κυρίου φύσκον (*C.I.G.* 3295), or τὸν τοῦ κυρίου Καίσαρος φύσκον (*Mouseion*, V, 1885-86, p. 68), or τὸν κυριακὸν φύσκον (*Le Bas-Wadd.* 1639), or φύσκος τῶν αὐτοκρατόρων (*J.H.S.* XVIII, 1898, p. 92).  $\mathbb{X}/E$  means 5,000 denarii, not 35 (ΔΕ), which would be too small a sum, since these fines were usually five hundred denarii or, more often, multiples of that amount (cf., for example, *B.C.H.* II, 1878, p. 601; IV, 1880, p. 443; etc.). The oblique siglum before E multiplies it by 1,000, cf. *B.C.H.* IV, 1880, p. 514 XI, 1887, pp. 395, 400; XIV, 1890, p. 234; XXIII, 1899, pp. 168, 170, 178, 299; XXXVII, 1913, pp. 114, 115; K.P. I, p. 72, l. 17; *Mouseion*, V, 1884-85, p. 70; *J.H.S.* XX, 1900, p. 77; XXXI, 1911, p. 188; Kalinka *Antike Denkmäler in Bulgarien*, No. 386; *B.S.A.* XVII, 1910-11, p. 236; Prentice, *Greek and Latin Inscriptions in Syria* (Princeton



*Expedition 1904-05*), No. 1067. Very large fines begin to be found about 300 A.D. (cf. Ramsay, *C.B.* I, p. 722; *B.C.H.* XXIV, 1900, p. 249), as the result of copper with a wash of silver being substituted for silver in the denarii. In some of the cases cited above, the fine is 5,000 denarii as here; so also in *Mouseion*, I, 1873-75, p. 110; in Le Bas-Wadd. 1630, where the money is made payable to the city treasury (*ἱερωτάτῳ ταμείῳ*); and in Le Bas-Wadd. 1683, where it is payable to the gerousia.

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## GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

JANUARY 2-3, 1914

THE Archaeological Institute of America held its fifteenth meeting for the reading and discussion of papers at McGill University, Montreal, Friday and Saturday, January 2 and 3, 1913. Four sessions were held for the reading of papers, and at an evening meeting two addresses on archaeological subjects were delivered. The abstracts which follow were, with few exceptions, furnished by the authors.

FRIDAY, JANUARY 2. 9.30 A.M.

1. Professor S. B. Slack, of McGill University, *Had any Roman and Semitic Legends a Common Origin?*

The fact that there were movements in early times from the western Mediterranean to the east and vice versa makes it possible to suppose the existence of a body of tradition by means of which parallels in Hebrew and Roman history may be explained.

2. Professor William N. Bates, of the University of Pennsylvania, *A Scene from a Satyr Play.*

The writer discussed an ancient mirror and set forth the evidence for connecting the scene upon it with the Heracles at Taenarum of Sophocles.

3. Professor Frank J. Mather, Jr., of Princeton University, *A Processional Banner of Spinello*, read by Professor Marquand. No abstract of this paper was received.

4. Mr. George H. Edgell, of Harvard University, *Barna Da Siena as a Dramatic Composer.*

At the opening of the article the author expressed his intention to criticize the art of Barna, without in any way touching the question of attribution or unknown works of the artist. The author's thesis was that Barna, on account of the rarity of his works and the existence of his one great cycle in an obscure town, has never been accorded a justly high position in the history of Italian

art. The author then stated that Barna's great claim to fame lay in his superb composition, especially in his dramatic composition. This fact the author sought to demonstrate by a comparison of Barna's work with that of an acknowledged past master of composition, yet one who lived near enough Barna's time to make comparison justifiable. Such an artist was Giotto. The body of the article was filled by such a comparison, proving that, at times, Barna surpassed Giotto in one of the latter's greatest fields. In conclusion, the author stated that his purpose in writing the article was, if possible, to call attention to the excellences of Barna; excellences which have been neglected by writers not from any fault of the artist or of the critics, but on account of the scarcity and inaccessibility of the artist's works.

##### 5. Professor Eugene P. Andrews, of Cornell University, *Archaeological Notes*.

The speaker showed lantern slides of photographs made by him in Crete and Athens in July, August and September, 1913. These photographs showed:

1. The recently completed Italian excavations of the Odeum, Gortyna. 2. A small, unfinished stone jug in the museum of Candia. The jug is from Avdoú, two hours west of Psychro. It shows clearly the use of core-drills of different sizes. The use of reed drills was suggested. 3. Wooden centres from columns of the Propylaea at Athens. Twelve pairs of blocks and pins are now in the Acropolis Museum. Of one set only one block remains. All but one are perfectly sound. They are paired in the case in the Museum, apparently as found. The blocks of each pair are not of the same dimensions. In one case one of a pair measures 0.108 m. by 0.102 m., while its mate is 0.12 m. by 0.118 m. The blocks also vary in thickness usually.

The round holes for the pins seem to have been cut out with chisels. They have a larger diameter at the bottom than at the top, as is natural in such a method to keep the chisel biting. At the bottoms of the holes the chips are not cleaned out, and stand rough. These show the marks of straight chisels from 0.015 to 0.03 m. wide. Perhaps gouge chisels were used on the sides. No trace of the use of drills was found, although it would be natural to bore holes and ream them into one, as was done in the case of the holes on the architrave of the Parthenon for the attachment of the letters of the Nero inscription.

The holes are not in the centres of the blocks. On one block scratched cross-lines are evident, centring the hole at their intersection. One of these lines, however, disregards entirely the corners of the block. (One block shows doubtful suggestion of a circumscribed polygon.) This looks as if the wooden blocks were fitted individually into each drum, at its approximate centre, and the drum afterwards centred accurately on the wood.

The wooden pins are only 0.05 m. in diameter and a trifle less than 0.11 m. long. They look as if cut in a lathe, especially at the ends, where they are not cut off square but slightly rounding. A ring is incised about their middle. This ring comes flush with the face of the drum. The pins are evidently too slight to withstand any grinding of the drums on them as axes.

The suggestion was hazarded that the wooden blocks and pins served merely for accurate centring of the drums, it being possible to insert a new block and re-centre the drum if the first hole proved to be at all off centre.



6. Professor J. Frederick McCurdy, of the University of Toronto, *A New Hebrew Seal and a Samaritan Inscription*.

No abstract of this paper was received.

7. Professor Cyrus Macmillan, of McGill University, *The Folk-Lore of the Micmacs*, read by Professor Rose.

The Micmacs are a branch of the Algonquin race living in Prince Edward Island, New Brunswick, Nova Scotia, part of Newfoundland, and in the south-eastern portion of Quebec. Many of their stone implements have been found in eastern Canada. Their mythology of the pre-Columbian period is richer than that of any tribe in Canada, and many of their tales are still sung. These resemble legends of the Eskimos and of the Scandinavians. One set of stories centres about a hero, Glooscap, who created mankind, as well as the beasts, birds, and fishes. Another important figure in their folk-lore is Lox, the mischief-maker and deceiver of the tribe. Other stories deal with animals, etc., and are of the usual type. The mythology of these people offers an interesting field for research.

8. Professor Warren J. Moulton, of Bangor Theological Seminary, *The Painted Tombs of Palestine*.

This paper was devoted in large measure to a small painted tomb discovered by the writer at Beit Jibriu. The plan of the tomb, its decoration and the fragments of pottery that remained, all point to a work of the Byzantine period. The only occasion for perplexity regarding the date is a painted figurine, said to have been found here by the natives who originally opened the tomb in searching for antiquities. Another tomb, that can be assigned without any question to the Hellenistic period, was found in the same locality. This was described and the inscriptions that it contained reported.

#### FRIDAY, JANUARY 2. 2.30 P.M.

1. Professor Warren J. Moulton, of Bangor Theological Seminary, *The School at Jerusalem*.

Views were shown of the lot on which the American School of Oriental Research in Jerusalem hopes to build as soon as funds can be gathered for the purpose. This plot of land, nearly two acres in extent, lies only a short distance outside the north wall of Jerusalem, just adjoining the establishment of the French Dominicans. Some fragments of an ancient building have recently come to light in erecting the wall that surrounds the site on three sides. Views were also shown of the house and grounds that are occupied by the school temporarily.

2. Dr. Margaret C. Waites, of Rockford College, *The Etruscan and Roman House*.

The article combats the view that the *atrium Tuscanicum* represents an early, or the earliest form of house. Our only evidence as to the form of the

primitive house is derived: 1. From the hut-urns; 2. from the Etruscan chamber-tombs and urns; 3. from a very few house foundations. No hut-urn shows an aperture in the roof such as would be demanded by an *atrium Tuscanicum*, and the evidence of house foundations also is negative. The urn from Chiusi, usually quoted as an example of an *atrium displuviatum*, the form preceding the *atrium Tuscanicum*, has disappeared and the reports of it prove that, when found, portions were missing. It can, therefore, no longer be used as evidence. There is no instance of a tomb with an aperture like that of the *atrium Tuscanicum*, and only one which shows the shape of the *atrium displuviatum*. In every case it is probable that such apertures were intended merely as entrance-shafts. Ritual proves the existence of impluvia in primitive times. It is not necessary, however, to assume that such apertures were in the atrium. The cumulative evidence of tombs, urns, and house foundations points, rather, to a chain of descent of the following type: *a.* one-room hut with no-aperture in the roof; *b.* house built round a court-yard; *c.* a house adapted to more congested conditions, with the atrium, not the court, as a centre. The atrium had no roof-aperture and was forced to receive its light from the *alae* and the *tablinum*. These were probably illuminated from above and here is where we must look for the early impluvia; *d.* a house built after the Greek fashion, with a peristyle. The atrium here is not a living-room, but merely a vestibule, and it, therefore, becomes convenient to light it from the roof. Pompeian houses tend to show that this modification was probably not introduced till the period between the First and Second Punic Wars. Here, then, we must date the general adoption of the *atrium Tuscanicum*.

### 3. Professor H. J. Rose, of McGill University, *The Gradation of Daimones*.

Loose use of the term "*daimon*" and its synonyms (*numen* etc.) in works on comparative religion; desirability of grading the various types, not merely distinguishing them as corn-, ghost-, storm-daimones and the like; savage and barbarian religions vary from those which hardly worship spirits at all to those which are on the verge of fully-formed polytheism or even henotheism. This classification will be logical, not historical. The earlier grades, logically speaking, are often historically found in advanced religions, and *vice versa*. Class I. Fetish-daimones. These are hardly animistic at all. They are (a) permanently and (b) temporarily sacred objects; (a) illustrated by worship of thunder-stones, (b) by Indian *ayudha puja*. Class II. Genius-daimones. Material object no longer of primary importance. Illustrated by river-gods and the Malayan Rice-Soul. Still very local and restricted. Class III. Class-daimones; (a) of a class of objects not necessarily sacred, not of a single object or a small group like those of Class II, Finnish and Roman illustrations; (b) of a class of natural phenomena, as thunder-spirits; (c) daimon "projected," like Juno, from a class of smaller spirits; (d) demons of disease; (e) abstractions. Class IV. "Individualized" daimones. These have attributes, such as sex, not necessarily pertaining to their functions. Malay and Arab examples, etc. These have often non-adjectival names. Transition to actual gods a short one.

4. Professor Francis W. Kelsey, of the University of Michigan, *The Text of Propertius II, xxxi and the Temple of Apollo on the Palatine.*

No abstract of this paper was received.

5. Mr. Ramsay Traquair, of Montreal, *The Original Form of the Church of St. Andrew in Krisei, Constantinople.*

No abstract of this paper was received.

FRIDAY, JANUARY 2. 8.15 P.M.

The following addresses on archaeological subjects were presented:

1. Professor Hiram Bingham, of Yale University, *Machu Picchu and Recent Excavations in Peru.*

No abstract was received.

2. Professor David M. Robinson, of Johns Hopkins University, *American Excavations at Sardes.*

No abstract was received.

SATURDAY, JANUARY 3. 2.30 P.M.

1. Professor Paul V. C. Baur, of Yale University, *The Stoddard Collection of Greek Vases at Yale University.*

Thanks to the generosity of the late Mrs. Louis Stoddard of New Haven, Yale University has been able to procure from Dr. Paul Arndt of Munich a splendid collection of Greek and Roman vases. The collection contains 676 specimens, representing ninety-five styles which may be divided into forty-three groups. It offers a rare opportunity for the student to become familiar with the history of ancient pottery from the earliest prehistoric Egyptian to the late Roman and early Christian times. The collection also includes a representative series of Greek, Roman, and Christian lamps. Although for the most part the vases were selected to meet the needs of the student, there are, nevertheless, many examples of high artistic merit, which would grace the shelves of any of the larger European or American museums.

2. Professor George D. Lord, of Dartmouth College, *The Location of Phaleron and the Phaleric Wall.*

No abstract of this paper was received.

3. Mr. Philip B. Whitehead, of the American Academy in Rome, *Conversion of Pagan Buildings into Christian Churches in the City of Rome.*

The paper gave a brief summary of the results of an investigation upon which the speaker had been engaged for the past three years. He showed



that few temples in the city of Rome were ever converted into churches and these at a very late date. The Pantheon, in the year 608, is the first instance of the transformation of a pagan temple into a church in Rome. The churches in the temples of "Fortuna Virilis" and in the round temple by the Tiber, in the temples of Mars Ultor and Antoninus and Faustina date from the ninth to eleventh centuries. The reasons which kept the Roman church from following the example set in other places and converting the temples into churches on a large scale at an early date were given. The study of other classes of Roman buildings, which were used for churches, shows that a clearly marked process of development can be traced, beginning with private houses and passing from these to imperial palaces, then to civic edifices and finally to pagan sanctuaries.

In addition to this general conclusion, interesting results have been obtained in the field of classical topography. Particular mention was made of the ancient buildings composing the churches of S. Croce in Gerusalemme and SS. Cosma e Damiano. Drawings were shown, illustrating the relation of the ancient buildings to the churches erected in them. In conclusion, attention was called to the conservative attitude of the Roman church in the early centuries and Middle Ages toward the monuments of the ancient city, to which we owe the preservation of a large part of what has come down to us of the ancient buildings.

4. Dr. Charles T. Currelly, of the Royal Ontario Museum, *Roman Tunics*.

No abstract of this paper was received.

5. Dr. Clark D. Lamberton, of Western Reserve University, *Early Christian Painting and the Canon of Scripture*.

No abstract of this paper was received.

6. Professor W. H. Goodyear, of the Brooklyn Institute Museum, *Unpublished Photographs of Notre Dame at Paris*.

The speaker discussed certain unpublished photographs, showing architectural refinements in the Cathedral of Notre Dame de Paris, especially the forward inclination of the façade, the bends in the elevation of the interior galleries, and the outward inclination of the piers of the nave.

7. Professor Gordon J. Laing, of the University of Chicago, *The Cults of the City of Rome as seen in the Inscriptions*.

This investigation is confined to the inscriptions of the city of Rome pertaining to the pagan cults, and so deals only with the *inscriptiones sacrae* appearing in the sixth volume of the *Corpus* or published more recently in the *Notizie degli Scavi* or some other periodical. The purpose of the study is to determine to what extent these inscriptions give evidence of the survival of the cults of the *di indigetes* under the Empire. To what degree do they indicate persistence on the part of the ancient cults in spite of the popularity of the Greek and Oriental religions introduced into Rome?

As a working basis the list of *di indigetes* given by Wissowa in his *Religion und Kultus der Römer* has been used. Out of the gods mentioned there more than half do not appear in the inscriptions of the city. So far as this epigraphical material goes, there is no trace of the survival of these cults. In other cases we have a considerable number of inscriptions bearing the names of one or other of the *di indigetes*, but these turn out to refer to some later development or even transformation of the cult. An example of this is furnished by the Lares, in whose honor we find nearly two score inscriptions of the imperial period. Examination shows that it is doubtful whether any of these can be said to refer to the original conception of the cult. Nearly half of them belong to that modification introduced by the Emperor Augustus: the Lares Augusti. Two of them (*C. I. L.* VI, 671 and 692) are connected with Caesar worship in a different way. The other inscriptions to the Lares probably belong to later developments of the cult, though the date of their origin and the details of their variation are not so clear as in the case of the Lares Augusti. In regard to the gods also the name is sometimes misleading. For example, even the few inscriptions to Ceres do not pertain to the Ceres whose name appears among the *di indigetes*, but to the hellenized cult of Ceres. Further, out of a considerable number of dedications bearing the name of Liber, only one shows traces of the original conception of the god (*C. I. L.* VI, 564), and even it is not free from the influence of the cult of Dionysus to whom practically all the other Liber inscriptions refer. As to Mars, if we accept the view that he was originally a spirit of vegetation, there is in the imperial inscriptions no trace of the original significance of his cult. Of Mars the war-god there are many examples.

On the other hand, we do find in this group of inscriptions evidence of the continuance during the Empire of certain original Roman beliefs: namely, the cult of the Penates, of Vesta, the names, the Genius, Juno, Jupiter, Flora, Tellus, Dea Dia, Ops, Janus, probably Vulcan, a few *Sondergötter* and Fons. Yet in a majority of these cases the numbers of dedications or references is very small as compared with the dedications to the *di novensides* and the Oriental divinities.

## 8. Professor Allan Marquand, of Princeton University, *A Note on Brunelleschi's Sacrifice of Isaac.*

On the altar upon which Isaac is kneeling, in Brunelleschi's well-known relief offered in the open competition for the second pair of Baptistry gates in 1401, is a relief, which has generally escaped attention. Professor Venturi, however, in his *Storia dell' Arte Italiana*, VI, pp. 129-130, directs attention to it and interprets it as an Annunciation. This, however, is an impossible explanation. The woman seated on a bench might easily be mistaken for the Virgin, but the bearded prophet, with fluttering drapery and holding a branch, is no winged lily-bearing Gabriel. Moreover, the significant figure in the scene is a child on his knees holding up his arms toward the woman as if pleading for his life. This scene, no doubt, represents Abraham and Ishmael before Sarah, pleading for Ishmael. Thus the entire relief represents the double sacrifice endured by Abraham, when called on to sacrifice both Ishmael and Isaac, and thus all hope of posterity.

9. Professor Allan Marquand, of Princeton University, *The Papal Tiara and a Relief in the Princeton Museum.*

From the middle of the fourteenth century the papal tiara has borne three superposed crowns and has been known as the *tiaregnum*. The significance of the three crowns has been an open question and many interpretations have been offered to explain them. In the fifteenth century in England alabaster altarpieces were made in large numbers and exported to various countries of Europe. They were composed of small reliefs, representing scenes from the Passion of Christ or the Life of the Virgin. Such a relief in the Princeton Museum represents the coronation of the Virgin. Here three crowns are being placed on her head, one by each Person of the Trinity. Is it not probable that the papal tiara also originated in a Trinitarian conception?

SATURDAY, JANUARY 3. 8 P.M.

1. Principal William Peterson, of McGill University, *The Deification of the Roman Emperors.*

This paper was submitted mainly from the historical point of view. How was the imperial cultus introduced, and out of what did it grow? The state religion at Rome consisted mainly of an elaborate ritual. At the root of it lay the primitive rites brought with them by the earliest settlers, and developed later by the organization of the City-State. To these there was added in what may be called the second period a "new conception and expression of the religious unity of the state," symbolized by the temple of Jupiter Capitolinus. From one point of view the worship of the emperors may be regarded as a third stage in which the deliberate attempt was made to revive and recreate the feeling that had called forth the worship of "Jupiter Best and Greatest" as the special protector of Rome and her Empire.

Augustus took advantage of the Julian tradition to encourage the popular belief in himself as emperor. Aided by the court poets, and habituating the people to the idea by associating himself with the worship of the Lares and with the erection of altars to Rome, he worked on the belief in the divinity of the Empire,—the divine principle inherent in the constitution, of which the temple of Capitoline Jove was a prominent symbol. In spite of his sober sense and practical judgment he was forced to accept quasi-divine honours even in his life-time, obtaining in this way a religious sanction for the position he had gained. Art was also called into the service, and it became usual to represent the ruler in the guise of some divinity.

The climax is reached in the sculpture on the Antonine column representing the apotheosis of Antoninus Pius and Faustina. Cumont has shown that the escorting eagles are Syrian in origin, like the bird that was allowed to escape from the funeral pyre of a deified emperor as a symbol of his *consecratio*. The eagle is in the East the bird of the Baals, and it "carries to its master those who have been his servants in the world below." The pantheistic Sun-worship of eastern lands was patronized by the Roman emperors as a world-wide cult. The emperor is "the image of the Sun on earth, like him invincible and eternal" (*invictus, aeternus*). Like Stoicism, this cosmic worship helped to banish the old local cults, and so to prepare the way for a universal religion. There was



also the excess of the monarchical sentiment in the East, and the element of Greek hero-worship: cp. Brasidas, Alexander, Mithridates, Flamininus, and the men of Lystra (*Acts*, 14, 11). But the new cultus contained in addition a distinctively Roman element,—the sentiment of the *fortuna urbis* and the *fatum imperii*. The emperor came to be regarded as a visible and divine symbol of the majesty and unity of the state, and to his office rather than to himself personally was transferred the expression of the national spirit. The new worship was combated by Jews and Christians alike, and let us add also by the ancient Druids: they refused to accept a practice so obviously inconsistent with monotheistic belief. It was in fact a union of various forms of decaying paganism, and as such may have helped the conversion of the world to Christianity by a system which developed at least an outward unity or religious thought.

The worship survived far on into the Middle Ages. The conception of the "Holy Roman Empire" derived something from it, also the belief in the "divine right of kings." The Papacy got the benefit of it too. And the practice of canonization may also have had its origin in this pagan usage.

## 2. Mr. S. Richard Fuller, of Boston, *The Value of Historic Personality in Archaeological Interest.*

Interest in archaeology is stimulated by attaching to the archaeological fact an historic personality. Caesar and Cicero, Socrates and Phidias give an interest at once to the Acropolis at Athens, the Temple of Olympia, and the Forum at Rome. Personality quickening the ruins of ancient villas, temples and palaces is but the giving permission to the mind to read itself in the mind of another. But how to make known to the general public the intense interest of the archaeological work? I think it can be done by publicity. For what a thaumaturgist is the archaeologist! How the dross of ages becomes virgin gold to his magic touch! The wide world is his play-ground. The marble-dust of Parnassus turns to living gods and goddesses as his fingers toy with facts. He builds imaginary temples from the ruins of the past. He peoples his palaces with the risen dead. The continents are his home. Egypt's sands are multitudinous with his friends. He talks jocularly with Cicero. He follows Caesar in his battles; and Cleopatra is his guest. He makes Apollo speak with Phidias. He opens Socrates' prison door. He brings from Cythera her goddess to the gardens of the Louvre. He plays with millenniums, and their trees of frozen stone he makes blossom with golden fruit. Arizona's desert is his happy hunting-ground. His spirit is the eager child's. He stands tip-toe to Nature's lips to catch her whisper of her hidden treasure. And when his work is done he leaves to us, his followers, an elixir of perennial youth.

## 3. Professor S. Butler Murray, of Wells College, *Hellenistic Architecture of Palmyra.*

No abstract of this paper was received.

## 4. Professor H. R. Fairclough, of Stanford University, *Some Aspects of City Planning in Ancient Rome.*

For several hundred years the development of Rome was largely a matter of haphazard growth, but in the second century B. C., we see the first signs of

a desire to beautify the city with handsome public structures of a secular character. The first *Basilica* was built in 185 B. C., the first *porticus* in 168, and the first triumphal arch in 181. After the fire of 83 B. C., Sulla rebuilt the capitol and Lutatius Catulus erected the monumental arcade at the west end of the Forum, known as the Tabularium. But the first and greatest city planner of Rome was Julius Caesar. For centuries the civic centre had been the small and irregular Forum. Though its longer axis ran northwest and southeast, its buildings had been erected strictly in accordance with the four cardinal points of the compass. This lack of symmetry was rectified by Caesar. Taking the Tabularium as its guiding base, he paved the Forum anew, enlarged its available space by the erection of the Basilica Julia to the south, and the restoration of the Basilica Aemilia to the north, and gave the whole a fresh and symmetrical orientation. Further, he built a new Senate-house with an orientation different from the old, but in harmony with his new Forum, to the north, which was the beginning of a plan of enlargement that was to connect the original Forum with the open Campus Martius,—a plan finally perfected under Trajan. In the Campus Martius, Caesar began the building on a magnificent scale of the new Saepta Julia, or enclosures for the voting of the citizens in centuries and of the Villa Publica, an interesting building for the use of public officials and foreign ambassadors. The Saepta were completed in 26 B. C. by Agrippa, who also built in close proximity the first public Thermae, or baths, and the original Pantheon. The great Pompey, Caesar's rival, had erected in 55 B.C. the first stone theatre in Rome, but Caesar also designed a theatre which has outlived Pompey's, namely, the theatre of Marcellus, to whom it was dedicated on its completion by Augustus. It was Caesar, too, who first gave its definite character and magnificence to the Circus Maximus and thus contributed much to the attractiveness of the overlooking Palatine, which was shortly to become the imperial residence. Finally we must remember that Caesar initiated the imposing system of Roman parks. He it was who laid out the most beautiful of the gardens, the park which afterwards belonged to the historian Sallust, but later became public property; and he it was who left, by will, to the Roman people, the gardens on the right bank of the Tiber, to be known henceforth as the Gardens of Caesar. The grandeur of imperial Rome, due largely to splendid piazzas and porticoes, parks and public buildings, was mainly the result of the fulfillment of plans first conceived by the great dictator.

## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

WILLIAM N. BATES, *Editor*

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### GENERAL AND MISCELLANEOUS

**BULGARIA.**—Archaeological Discoveries in 1912.—Owing to the outbreak of the war with Turkey, the year's work in Bulgaria ended in August, and much that was done has not been published. In the pre-historic field, an important settlement was excavated in a low mound called Deneva Mogila, at **Salmanovo** near Shumen. \* The houses were rectangular, about 3 x 4 m., and had wattled walls coated with clay mixed with straw. Clay models of the houses show a pitched roof and one or two doors but no windows. The pottery is of two kinds, with painted and encrusted decoration. The latter has the design put on in relief and the spaces filled with a white earth, making the surface even again. Of this ware there were found some large drum-shaped vessels with small, hollow foot, as if to be set upon stakes. Three other late neolithic settlements which show some bronze articles, perhaps imported, were excavated. One in a cave, **Morovitza**, has remains of a palaeolithic occupation under it. Another at **Sveti Cirilovo**, district of Stara Zagora, shows three successive styles of pottery, of which the latest contains some specimens of a reddish or black clay with a coating of shiny black or brown. The fourth of these settlements, on the hill **Deve Bargan**, near **Tirnovo**, is under some poor Roman and Byzantine remains. At **Ladjane**, district of Lovetsh, the ruins of a small mausoleum of the second century A.D., have been excavated. Only so much as escaped being carried off by falling into the deep underground chamber is there, but this includes some huge blocks of limestone, 3 m. long, fragments of richly moulded cornice and base members, some ceiling panels with rude reliefs, two statue bases with portions of male and female draped figures, parts of at least three sarcophagi, and two Latin inscriptions. A similar but smaller mausoleum was found at **Balčik** (Dionysopolis). Here the underground chamber was intact and contained

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Dr. JAMES M. PATON, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1913.

For an explanation of the abbreviations, see pp. 126-127.



very valuable furnishings, especially bronze vessels of many kinds. In the shrine of Zeus and Hera at **Kopilovtzi**, near the west wall, were found a large number of votive reliefs which show the pair standing in full front view and with the dedication  $\Delta\iota\ \kappa\alpha\iota\ \text{Ἡρα}\ \text{Καριστοφάνοις}$ . Two have Latin dedications. A large relief found here shows Heracles and Dionysus standing with arms around each other's shoulders, and smaller figures in the background. A shrine of the Thracian Horseman at **Hamsalare** yielded numbers of votive reliefs of the god, which are now in the museum at Philippopolis, but no inscriptions. A marble portrait head of a young man, found at **Karanovo**, is of the years 200–250 A.D., and five lines of a decree in honor of the Thracian king, Rhaseuporus, son of Cotys, is of 250–200 B.C. One of the most important finds yet made in Bulgaria, for its epigraphic interest, is a gold finger ring found at **Eserovo**, district of Philippopolis, which contains a well preserved old Thracian inscription. Another massive gold ring of late Roman work was found at **Ratiaria**; and a fine fluted silver bowl, with other silver vessels, at **Radüvene**. (B. Filow, *Arch. Anz.* 1913, cols. 344–363; 20 figs.)

**An Inscription in Honor of Pales at Widin.**—An inscription in honor of Pales in the museum at Widin, in northern Bulgaria, is published by G. KAZAROW, in *Röm. Mitt.* XXVIII, 1913, pp. 195–197 (fig.). It is on an altar found at **Ratiaria**, on the Danube, in Upper Moesia, and the first inscription in honor of this divinity to be discovered anywhere.

**CYPRUS.**—**A Mycenaean Bronze.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 95–97 (pl.), M. MARKIDES publishes seven pieces of bronze which form the rim and handles of a large vessel in the Cyprus museum. They were found (with a gold enamelled sceptre and two bronze tripods) at **Episkopi**, the ancient **Curium**. The decoration of the rim consists of a graceful Mycenaean ewer repeated seventy times. On each of the S shaped handles are five pairs of lion-headed demons wearing a skin on their backs. They stand on their hind legs facing each other on either side of a tree trunk. One paw hangs down, the other is raised above the head. On the disk at the lower end of the handle are two large octopods. The bronze belongs to the time before the Mycenaean art of Cyprus began to differ from that of other regions, —probably the date is about the fourteenth century B.C.

**INDIA.**—**PRESIDENCY OF MADRAS.**—**A Hoard of Roman Coins.**—According to a report taken by the *Mb. Num. Ges. Wien.* IX, 1913, p. 164, from a publication of the department of education, government of Madras, a find has recently been made there of 49 denarii of Augustus and 184 of Tiberius, —all belonging to two common types, not specified.

**MACEDONIA.**—**BEROEA.**—**Inscriptions.**—In *B.S.A.* XVIII, session 1911–1912, pp. 133–165, A. M. WOODWARD publishes thirty-two new inscriptions and gives new readings of twelve already known. All were copied by Mr. A. J. B. Wace at Beroea (Verria), in Macedonia, in 1911 and 1912. Among the newly published inscriptions twenty-two are gravestones, four are statue-bases of the Imperial Age, one is a copy of three letters written by Demetrius II while acting as regent for his father Antigonus Gonatas, and the rest are votive. Of these one is a dedication of a manumitted female slave, accompanied by a commendatory letter from the brothers of the dedicatrix, and one records the dedication in the second century B.C. to the Healing Divinities of a stone-built dormitory (no doubt for incubation) and exedra.

**ELASSONA.—A New Museum.**—A new museum has been opened at Elassona in the building formerly used as a Turkish custom house. Mr. Arvanitopoulos has already (July, 1913) collected here 132 sculptures and inscriptions from Perrhaebia and the Hestiaeotis. This is the beginning of a Macedonian museum. (S. R., *R. Arch.* XXII, 1913, p. 135 f.)

**UPPER MACEDONIA.—Inscriptions.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 166–188, A. J. B. WACE and A. M. WOODWARD publish thirty-six inscriptions from Upper Macedonia, with historical and topographical notes. The regions included are Eordaia, Lynkestis, Pelagonia, Derriopos, Dassaretia, Orestis, Parauaia, Tymphaia and Eleimiotis. The inscriptions are all from grave-stones or are dedicatory, except one (*C.I.G. add.* 1957*g* = Demitsas, *Μακεδονία*, p. 64, No. 53 and p. 234, No. 216), which contains a list of epebi.

**MALTA AND GOZO.—Excavations in 1908–1911.**—In *B.S.R.* VI, 1913, pp. 1–126 (28 pls.; 28 figs.), T. ASHBY, R. N. BRADLEY, T. E. PEET, and N. TAGLIA-  
FERRO describe excavations carried on in 1908–1911 in various megalithic buildings in Malta and Gozo. The groups of buildings are described in detail. The larger are composed of oval rooms connected by passages. Round huts were not found. Two dolmens were discovered in Malta and one in Gozo. The pottery and other small objects found are described, and Mr. Peet concludes that they show that “the affinities of this Maltese material are to be sought in Sicily, Sardinia and the Western Mediterranean, and no doubt, though this we cannot prove, in North Africa. Connection of origin with the pottery of the Aegean there is apparently none.”

**NECROLOGY.—Joseph Hampel.**—Joseph Hampel was born in 1849 at Budapest, where he died March 25, 1913. He was the most distinguished Hungarian archaeologist and few scholars in Europe equalled him in knowledge of the earlier mediaeval period. His writings were numerous and important. (S. R., *R. Arch.* XXI, 1913, p. 414.)

**Hans Hildebrand.**—The “national antiquary” Hans Hildebrand died at Stockholm, February 2, 1913, at the age of 71 years. He was, with O. Montelius, one of the creators of the typological method in archaeology. To him is due the designation “La Tène Epoch.” He was the founder in 1872 of the *Månadsblad* which was succeeded in 1905 by the *Fornvännen*. (S. R., *R. Arch.* XXII, 1913, p. 124.)

**A. Papadopoulos-Kerameus.**—A. Papadopoulos, since 1890 connected with the university and the library at St. Petersburg, was born in 1856, the son of a Greek priest in Thessaly, and died October 18, 1912. His first work (1877) was a catalogue of the manuscripts in the Evangelical School at Smyrna, after which he published a book on Phocaea, numerous articles on antiquities, inscriptions, and especially manuscripts. For many years before his death he had devoted himself to palaeography, and his publications in this field are numerous and important. (S. R., *R. Arch.* XXII, 1913, p. 279, after an article by Spiridion Lambros, in *Νέος Έλληνομισός*, 1912, p. 287.)

**Sir Charles Robinson.**—An eminent connoisseur of the art of the Renaissance, the chief organizer of the South Kensington (Victoria and Albert) Museum, for years conservator of the royal collections, and author of numerous treatises on the history of art, Sir Charles Robinson died in April, 1913, at the age of 89 years. (S. R., *R. Arch.* XXI, 1913, p. 413.)

**Dante Vaglieri.**—Professor Dante Vaglieri, the eminent Italian archaeologist, died suddenly at Ostia, December 14, 1913. He was born at Trieste in 1865, and studied archaeology at the University of Vienna. In 1886 he went to Rome to the school of Professor De Ruggiero, whose daughter he married. He was at different times director of the Museo delle Terme, of the Palatine, and of the excavations at Ostia. He published many articles in learned periodicals and a work entitled *I Consoli*. (A. C., *Giornale d' Italia*, December 15, 1913.)

**Hugo Winckler.**—Hugo Winckler was born in 1863 and died at Berlin, April 19, 1913. He was assyriologist, biblical critic, and student of Semitic antiquities in general. His excavations at Boghazkeui were of great importance. (S. R., *R. Arch.* XXI, 1913, p. 414.)

**ROUMANIA.**—Recent Archaeological Discoveries.—A number of inscriptions, reliefs, and other pieces of sculpture in stone and bronze, found in Roumania in the last few years, are noted by V. PÂRVAN in *Arch. Anz.* 1913, cols. 364–392 (22 figs.). From Drobeta, Turnu Severin, are two imperial inscriptions, dated approximately in 181 and 198–210 by the terms *municipium* and *colonia* and by the titles given to Septimius Severus; an altar and a tablet with large crosses, pointing to the revival of Roman Christian life in this region in the fourth to the sixth centuries and perhaps to the reign of Justinian (527–565); a relief of Jupiter Enthroned, with Dacian face and hair dressing; a nude Venus, a late Roman work; and three small figures of the Genius of Death, represented with head bowed upon the arms and leaning heavily on a staff. All these except the Venus and the Christian pieces are kept in the local Lyceum collection. Most of the other finds are in the National Museum at Bucharest. A military diploma found at Răcari, in the same region, shows that the Moorish troops known to be stationed in Dacia were in Moesia as well and that they were in part at least mounted. From here also came four small bronzes: a Heracles, an Athena, a hippocamp, and a lampstand. Four stones from Romula relate to sun-worship in this place. They are: a Mithra relief giving the history of the god in small panels above and below the main panel; a fountain in the form of Mithra Περσωνής, buried to the hips in a heap of rough stones from a hole in which the water issued; a dedication *Soli Invicto Mithrae*, by the *actuarius* and *librarii* of a Syrian *numerus*; a relief of the sunrise, on which Helios drives a quadriga, attended by Eos or Selene. From Sucidava (modern Celei) is a dedication which spells the name of the place Σucidava, the Σ perhaps for a native *sh* sound; from Deasa, the Dacian end of the bridge at Ratiaria, two small bronzes, a Jupiter Dolichenus and an eagle; from Luciu, at the end of the bridge from Carsium, a bronze lamp with a large cross on the handles; and from Racovita, a fragment of the head of an imperial statue with hair in the Antonine style, hence of the middle of the second century.

**SERVIA.**—Excavations in 1912.—In the prehistoric settlement at Vinča, east of Belgrade, remains of dwellings were examined in all the strata but the lowest. They are all rectangular, oriented northeast and southwest, built with a timber frame filled in with poles and rushes, and plastered, sometimes inside as well as outside. All have at least a hearth and many have two or more rooms with stoves or braziers and perhaps chimneys. No traces of the roofs are left. Extremely little space is left between the houses, the



passages being not more than 0.5 m. wide. The numerous single finds include a terra-cotta bucranium and a double axe of bronze (?). Work in the Roman camp at **Stojnik** (see *A.J.A.* 1913, p. 97) was carried on for three months. A second gate was found on the north side, and the plan of the camp completed on all sides by the finding of a portion of the west wall. Of the new buildings found inside, one large one has an apse and a deep well 2 m. broad near it; others are furnished with drains and hypocaust. A kiln is made of a layer of broken stone, one of bits of brick, and a third of baked clay. The Little Fort (**Mali Grad**) is an elliptical space on the highest part of the hill in which the camp is situated, surrounded by a wide and deep ditch. Here is a large building with a well inside and a smaller one which extends beyond the ditch and must be older. About 5 km. south of the camp other buildings were found as well as a piece of paved road and a small, strongly built structure which may be a tomb. The small finds include architectural fragments, tiles, weapons, tools, ornaments, bells, etc., and several hundred Roman coins of the second to the fourth century, and a few inscriptions. (N. VULIĆ, *Arch. Anz.* 1913, cols. 338-343; 2 figs.)

**Inscriptions and Sculptures.**—In *Jh. Oest. Arch. I.* XV, 1913, Beiblatt, cols. 213-238 (37 figs.) N. VULIĆ reports the following monuments noted by him in Servia in 1911. At **Kostolac** (Viminacium) were eleven Latin inscriptions and seven pieces of sculpture, including a horse and man, two standing men, a dog attacking a boar, all in relief, a draped and a nude female torso and part of a Dolichenus group; also architectural fragments. At **Orasje** (Municipium Aurelium Augustum Margum) a relief 0.35 m. high representing Athena, a bronze disk with figures of Leda and the swan, and an alabaster disk with Hermes sitting on a rock. At **Lipe** was a relief, now in the museum of Belgrade, representing Heracles and the Nemean lion. Reliefs and Latin inscriptions were found at **Ritopek** (Tricornium), **Zlokućani** (Colonia Flavia Scupi), **Nericev han** (Praesidium Pompei), **Sukovo**, **Ravna** (Timacum minus), and **Zaječar**; and a Greek milestone at **Pirot** (Turres). Eight inscriptions (seven Latin and one Greek) were noted at **Mitrovica** (Servia), near **Guberevac** (Dalmatia), and at **Sandjak** in Turkey.

**THRACE.**—**Inscriptions, Reliefs, and Various Objects.**—In *R. Arch.* XXII, 1913, pp. 225-252 (13 figs.), GEORGES SEURE contributes his sixth article on Thracian archaeology (see *A.J.A.* XVI, 1912, pp. 113 and 435; XVII, 1913, pp. 97 and 432). He describes sixteen *ex-votos*, most of which are adorned with reliefs, eight funerary monuments, a gold ring, a leaden weight and a marble vase. Replies to criticisms of previous articles are added. The text of the longest funerary inscription is given as follows:

- Τὴν στήλην π[αρ]ά[γων μένων, ξένε, μή με παρέλθης],  
 Στήθι δὲ βαῖον ἐμ[ο]ί, [μνημα δὲ κλαῦσον ἰδών],  
 Σῆμα γὰρ ἐργολάβου Π[ . . . . . ]  
 Οὐ ψυχὴν Ἑρμῆς μὲν ἀπῆ[γεν ἐς οὐρανὸν εὐρύν],  
 5 Σῶμα δὲ τυμβευθὲν [δωμάτιον τόδ' ἔχει].  
 Πάντα γὰρ [ἐ]ῖδ' ὁξὺ κόσ[μον κεκτημένον Ἄτη]  
 [Ἡρ]πα[σ]ε πρὶν γήρους ἐθά[δ]ε [τέρμα τυχῆιν].  
 [Εἰ δὲ θέ]λεις γνῶναι ποῦ [καὶ] δς ἐξετράφη[ν],  
 [Πεῦσαι τῆς στήλης τῆς δ' ὅμ]ματι, ὦ παροδείτα.  
 10 [Οὐ γὰρ τὴν φθονερὴν] ἔφυ[γον] θεὸν οὐ[δὲ ἐς Ἀδ]η[ν].—?

## EGYPT

**ARCHAEOLOGICAL WORK IN 1911-1912.**—A brief outline of work done by the Egyptian government and some foreigners, is published (in English) by C. C. EDGAR, in *Arch. Anz.* 1913, cols. 235-239. He mentions the new law giving the government control over discoveries made on private land and the rather belated activity of the government in exploring ancient sites scattered over the open country, which are fast being destroyed by agricultural workers. Daressy, for the Egyptian government, explored sites in the province of Menufieh, corresponding roughly with the Prosopitic nome, finding some thermae of the Christian period and painted Coptic pottery, and identifying **Kom Abu Billu**, just outside the nome, as ancient Greek Aterbechis (Atarbikis). Tombs of the Roman period were found at **Qantara**, on the Suez Canal, which is the Sile of the *Itinerarium Antonini* and probably the older Zaru, capital of the fourteenth nome of Lower Egypt. An attempt to excavate **Sakhe**, ancient Xoïs, in the central Delta, by Lord Carnarvon and H. Carter, made little progress owing to the extreme hardness of the soil. Petrie was working at **Memphis** in the temple of Ptah and on the east bank of the Nile, where the Roman fortress of Shorafa, on the edge of the desert, was identified as Scenae Mandorum. The work of the Egypt Exploration Fund was devoted chiefly to the search for papyri in the Ptolemaic cemetery at **Aftieh** (Aphroditopolis). At **Batn Harit** in the Fayum, ancient Theadelphia, a gateway with inscription of the time of Euergetes II on the lintel and the wooden door has been excavated and a quantity of papyri found. From **Dendera** in Upper Egypt comes a table of offerings with a Greek dedication to Harbakes and other local gods, by one Herodes, "superintendent of the mines."

**ALEXANDRIA.**—Discoveries in 1912.—In *Rapport sur la marche du service du Musée* (Alexandria, 1913, Société de publications égyptiennes. 48 pp.; 24 pls.; 14 figs.) E. BRECCIA reports upon the discoveries made in the vicinity of Alexandria in 1912. At **Kom Abou Girgeh** a church with Byzantine paintings was excavated. It dates from the sixth century. In its foundations were blocks with hieroglyphic inscriptions of the time of Ramses II. Near **Hadra** a large Hellenistic cemetery was found and excavations made in different parts of it. The graves opened date from the second and third centuries B.C. Terra-cottas, vases, and inscriptions of no great importance were found in them. One inscription of the third century reads Εὐρυβώτας Φρίξον Κρής Ἑλάνιος. Eltuna is not otherwise known. The most important single object discovered was an amphora of blue faience 18 cm. high dating from the beginning of the third century B.C. Its principal decoration is a frieze of six winged griffins each in a square, and about the neck griffins and gazelles. Three faces of Bes are attached to the shoulder of the vase, and a standing Bes forms a sort of handle. Vines, daisies, and geometrical patterns complete the decoration. At **Ibrahimieh** a few graves were opened. The museum at Alexandria acquired a number of antiquities from various sources including an inscription of the time of the seventh Ptolemy, Euergetes II, which shows that there was a colony of Jews at Xenephyris, at that time.

**GIZEH.**—The Tombs of the Senezem-ib Family.—In *B. Mus. F. A.* XI, 1913, pp. 53-66 (22 figs.) G. A. R(EISNER) describes his excavations at the

northeast corner of the pyramid of Cheops, where Lepsius in 1842-43 had uncovered tombs numbered 26 and 27. It was discovered that there was here a great complex of tombs belonging to one family, that of Senezem-ib, built around a large offering court above older mastabas. Before the Roman period the tombs on the south and east sides were destroyed, and some of the reliefs and paintings from them were found under the Roman pavement. The finest relief represented Nekhebuw, accompanied by his son Im-thepy, spearing fish. The tombs were those of three generations of architects and builders and date from about 2675 to 2600 B.C. One tomb, that of Im-thepy was intact. In it beside the wooden sarcophagus was a row of large jars with big plaster or mud stoppers, also jars and other vessels, model tables, dishes, model tools, and implements all of copper, and some objects of crystal and slate. These had once been confined in a box. There was also a stack of red polished pottery bowls; and near the walls, bones showing where legs and ribs of beef, geese, ducks and other offerings had been placed. In the coffin, beside the head of the mummy, were a head rest and two jars of alabaster, and a copper mirror; a stick and some cakes of mud were by the left side; and a beautiful necklace of gold and faience beads on the breast. In the tomb of Yenty besides copper tools, etc., was a fine diorite cup inscribed with the name of Tety, probably a royal gift. In a chamber under the tomb of Mehy were five small wooden figures of kneeling prisoners, and, above, two wooden portrait statues one of which (Fig. 1) may have been the portrait of a son of Mehy. This is now in Boston, as are two of the prisoners, reliefs and paintings of Nekhebuw, copper tools, tables, dishes, etc. The Museum of Fine Arts also received during the year important predynastic antiquities as well as some dating from the Middle Empire.



FIGURE 1.—WOODEN STATUE  
FROM GIZEH

**MEROE.**—*The Fourth Campaign.*—In *Ann. Arch. Anth.* VI, 1913, pp. 1-8 (5 pls.; 2 plans) J. GARSTANG and W. S. GEORGE report upon the historical results attained during the fourth campaign at Meroe. Most of the work done was in the northeast corner of the site. The buildings here date chiefly from the "Middle Meroitic" period (*ca.* 300-22 B.C.) which was a great period in the history of Meroe. During this time Greek influence was strongly felt, and burial by cremation was adopted by the ruling classes. In 22 B.C. Meroe was occupied by the Romans who seem to have remained for some time. The writers give a tentative summary of the characteristics of the three periods into which they divide the history of the town. *Ibid.* pp. 9-21, W. S. GEORGE describes the buildings excavated. Within the eastern gate of the north wall are two large structures, one on each side of the street. In their basement rooms were found cinerary urns. There had been earlier buildings on the same site. Nearby was a tangle of walls belonging to less



important structures. Further excavations at the baths brought to light additional details. The later baths resemble a Greek palaestra, *e.g.* the lower gymnasium at Priene; but not enough remains of the earlier buildings to permit a reconstruction.

**SUEZ.**—A Topographical and Archaeological Map.—In *C. R. Acad. Insc.* 1913, pp. 454-463, J. COUYAT-BARTHOUX describes a topographical and archaeological map of the Isthmus of Suez which he has recently completed.

## SYRIA AND PALESTINE

**PALESTINIAN ARCHAEOLOGY.**—In *Z. D. Pal.* V. XXXVI, 1913, pp. 40-63 (7 pls.; 4 figs.), H. TIERSCH summarizes the results of the excavations in Jericho, Samaria, Jerusalem and 'Ain-Shems during the years 1908-12. It is planned that an archaeological survey of this sort shall appear each year in this journal. *Ibid.* pp. 219-240, F. BLECKMANN reports in regard to the Greek and Latin inscriptions that have been found during the years 1910-12.

**'AIN-SHEMS.**—Excavations During the Years 1912 and 1913.—In the double Annual Volume of the Palestine Exploration Fund for the years 1912-1913, 104 pp. (62 pls.; 11 figs.), a full account is given of the results of the excavations of the *Pal. Ex. Fund* during the last two years. The site was occupied by the Canaanites in very ancient times. It then came under the domination of Egypt, and the city wall was built before or about the time of the eighteenth Egyptian dynasty, *ca.* 1500 B.C. Then followed a period when the Philistines, coming from over sea, established themselves on the coast of Palestine, and commenced that long struggle with the Israelites, of which many episodes are recorded in the Old Testament. The pottery of this period found at Beth-Shemesh had been used, and perhaps made, by people who obtained the patterns, if not the vessels themselves, from Crete or the islands of the Aegean Archipelago. Philistine influence was next gradually replaced by Israelite, and Beth-Shemesh became one of the cities of the kingdom of Judah. At some period there was a siege, when the whole town appears to have been burnt, and a thick layer of ashes was found overlying the remains of the houses. It is not impossible that this was the siege, when, as recorded in *2 Chronicles* xxviii, 18, the Philistines, in the days of King Ahaz, invaded Southern Judah and captured Beth-Shemesh. After this siege, the fortifications seem to have been destroyed, and the south gate was no longer used, but Beth-Shemesh continued to exist as an open town. It was then burnt a second time, and this may have taken place when King Sennacherib and the Assyrians invaded Judah. From the second destruction the city appears not to have recovered, and it is not mentioned again in Bible history. In the great necropolis northwest of Beth-Shemesh there are a large number of tombs, partly natural grottoes and partly excavated. Of these Dr. Mackenzie explored ten, and Mr. Newton made careful plans of them which are published in the Annual Volume. In these tombs much pottery was found, some in a good state of preservation, and dating from the time of the Hebrew Monarchy (see *Pal. Ex. Fund*, XLV, 1913, pp. 113-122).

**BEIT TĀMIR.**—Neolithic Remains.—In *Pal. Ex. Fund*, XLV, 1913, pp. 184-190 (4 figs.), M. KELLNER describes a visit to the neolithic settlement on a hilltop called Beit Tāmīr that overlooks the "Field of the Shepherds" at

Bethlehem. This hill was discovered to have been a neolithic place of worship. Two platform-stones lay there, one intact and the other only half preserved. They were both well-covered with cup-marks. Scattered about these neolithic altarstones on the Beit Tāmīr hill were found implements ranging from scrapers, chisels, and borers, to ribbon-knives and a small sickle blade.

**JERUSALEM.**—The English Excavations at Ophel.—In *Z. D. Pal.* V. XXXVI, 1913, pp. 1-27 (4 pls.), E. BAUMANN sums up the results of the excavations on the East Hill of Jerusalem conducted by Captain Parker during the years 1909-1911 (see *A.J.A.* XVI, p. 439; XVII, p. 102).

**TOURMOUS'AYA.**—A Roman Sarcophagus.—In *B. Soc. Ant. Fr.* 1913, p. 80, E. MICHON describes briefly a Roman sarcophagus recently found at Tourmous'aya between Jerusalem and Naplouse. It represents a youthful Bacchus with Pan and Silenus escorted by a band of satyrs, and the four Seasons. The last mentioned are winged figures wearing the chlamys and carrying various appropriate objects. Below appear Earth and her children, and Ocean upon whose waves is a boat holding a man. This sarcophagus resembles closely one in the Louvre and proves that the stone-cutters took their patterns from books and that the same scene might be reproduced in any part of the empire.

## ASIA MINOR

**ARCHAEOLOGICAL WORK IN 1912.**—The archaeological discoveries in Asia Minor in 1912 are summarized by G. KARO in *Arch. Anz.* 1913, cols. 121-128 (2 figs.).

**BOGHAZKEUI.**—Results of the Excavations.—In *Alt. Or.* XIV, 1913, part 3, pp. 1-32, there is published an unfinished report left by H. WINCKLER at the time of his death in regard to the results of his excavations at Boghazkeui, the capital of the ancient Hittite empire. This contains a sketch of earlier Hittite discoveries, and the results of the excavations at Zenjirli, Tell Halaf, and Sakhtje Geuzi; the mention of the Hittites in the Amarna letters; the expedition to Boghazkeui in 1905, and the cuneiform inscriptions that were discovered there and their significance for the history of Western Asia.

**CNIDUS.**—New Inscriptions.—In *'Αρχ. Έφ.* 1913, p. 17, M. D. CHAVIARAS publishes four short inscriptions from the peninsula of Cnidus.

**EPHESUS.**—Excavations 1907-1912.—In *Jh. Oest. Arch. I.* XV, 1913, Beiblatt, cols. 157-182 (15 figs.) R. HEBERDEY reports upon the work of the Austrian Archaeological Institute at Ephesus from 1907 to 1911. Excavations were carried on in the northern part of the Roman agora without important results. In the Greek agora were found several inscriptions, among them one referring to the victory of Marcus and Verus over the Parthians. At the Magnesian gate many architectural fragments were found, but not enough to permit of a reconstruction. The gate had three openings. The Odeum, excavated by Wood, was found to date from the middle of the second century A.D. Opposite it are the remains of a reservoir dating from the time of Augustus, with wings added in the middle of the second century. The so-called "Tomb of Saint Luke" had nothing to do with Luke. It was a circular structure altered into a church in later times. Northeast of the

town was the stadium. *Ibid.* cols. 183-212 (13 figs.; 4 plans) J. KEIL reports upon the work done in 1912. The city wall of Lysimachus was carefully examined; as was the so-called double church excavated in 1905 and 1907. The latter shows four different periods. The original building, which was perhaps the Museum, was 265 m. long with large halls and an apse at each end. In the second period it was altered into a three-aisled basilica, and a baptisterium added. In the third period a domed church of brick was built at the east end of the basilica; and in the fourth period, after the destruction of the domed church, a small three-aisled basilica was erected east of this. In cols. 159 ff. is a reconstruction of the baptisterium by F. Knoll. Among the inscriptions brought to light are three slabs with records of the fourth and third centuries B.C.; an inscription giving the month Κλαριών not previously known in the calendar of Ephesus; another referring to the building of the Artemisium; and another to the building of the wall of Lysimachus. Statue bases have been found inscribed Σειλανίων ἐποίηι, and with the names of the sculptors, Ἀγάθαρχος, and a son of Thrason of Ephesus; also one inscribed Βόηθος Ἀπολλοδώρου Καρχηδόνιος ἐποίηι showing that there were two sculptors named Boethus, the one here mentioned and the son of Athenion of Chalcodon.

**A Hoard of Coins.**—In *Mb. Num. Ges. Wien*, IX, 1913, pp. 168-171 OTTO VOETTER describes 199 copper coins found at Ephesus. They date from the third century after Christ and 96 are from Cyzicus. Other towns represented are Antioch, Tripolis, Heraclea, Siscia, Rome, and Tarraco.

**NISYROS.**—Inscriptions.—In Ἀρχ. Ἐφ. 1913, pp. 6-16 (13 figs.), supplementary note p. 103, M. D. CHAVIARAS publishes fifty-one miscellaneous inscriptions of Nisyros on the island of Nisyros. Of chief interest are an honorary decree of the third century B.C., and a dedicatory inscription for a statue.

**RHODES.**—Greek Inscriptions.—In Ἀρχ. Ἐφ. 1913, pp. 1-6 (8 figs.), also supplementary note, pp. 102-103, N. and M. D. CHAVIARAS publish thirty-three more inscriptions from the mainland opposite Rhodes (cf. *ibid.* 1911, pp. 52-69).

**SMYRNA.**—A Hoard of Greek Coins.—The *Mb. Num. Ges. Wien*, IX, 1913, p. 164, reports and briefly describes a find at Nymphi (Nymphaeum), a few miles east of Smyrna, of about 80 small bronze coins of Temenos.

**SOUTHWESTERN ASIA MINOR.**—Prehistoric Remains.—In *B.S.A.* XVIII, Session 1911-1912, pp. 80-94 (3 pls.; 9 figs.), H. A. ORMEROD continues (cf. *B.S.A.* XVI, pp. 103 ff.) his description and discussion of prehistoric remains in southwestern Asia Minor. At Senirdje, some 15 km. from Isbarta (Baris) in northern Pisidia, primitive pottery was found in a mound. No trace of the wheel or of painted decoration was seen. The commonest ware is dark grey with a burnished surface; a red-faced ware with glaze of ferric peroxide is also abundant. The decoration is linear, zigzags and chevrons. The series is parallel to that from Bos-euyuk. At Bounarbaschi Giöl at the southern end of the Dombai ovasi above Dineir (Apamea) a mound yielded vases, some of which were similar to those from Senirdje, and five early bronze implements, two celts, two daggers, and (probably) an unfinished dagger. The daggers are of early Cypriote type.



## GREECE

**ARCHAEOLOGICAL WORK IN GREECE IN 1912-1913.**—A brief summary of the archaeological work done in Greek lands in the year 1912-1913, by J. P. DROOP, (*J. H. S.* XXXIII, 1913, pp. 361-368) while giving no news of the first importance, yet records many discoveries which are of interest for their historical or architectural significance. At **Cnossus** a large number of shafts were sunk in different parts of the palace area and much learned about the early building-history of the place and the proper classification of the periods. The "keep" of the earliest palace, with foundation walls 7 metres deep, dates from the beginning of the Middle Minoan period. Similar tests at **Tiryns** show that the earlier and later palaces were on quite different plans and that the megaron, in which Tiryns differs from Mycenae, was a new feature of the latter building. Pits sunk in the women's megaron showed various earlier strata with curved walls and a large circular building of mud-brick resting on a foundation of unhewn stone, above which were some graves of cramped burials, belonging to early Minoan times. In Argolis, the site of **Oenoe** famous for the battle picture in the Stoa Poikilé, has been identified at Zeuglathio, southeast of Carya. At **Delphi**, it seems that the architects of the fourth century temple of Apollo followed the plan of the earlier sixth century building and in part at least used the same foundation. The adyton was a separate aedicula built against the back wall of the cella, and the Pythia's cave was certainly artificial; there was no *χάσμα γῆς*, and probably no chapel over the omphalos. At **Hagia Triada**, in Crete, a Late Minoan III chapel was found like the one at Gourniá with a bench along the back of the cella, and piles of cups and clay cones. At **Pagasae**, thirty more painted stelae were found and a temple of Pasicrata with a beautiful marble head of the goddess. At **Thermon** a prehistoric village has been excavated and houses found of elliptical form and a large elliptical building divided by two cross walls into pronaos, cella and apse. The great temple at Thermon had a pediment at one end only, and a pent roof at the other. A shrine at **Chrysovitzia**, east of Thermon, has a series of small reliefs dating from the fifth to the second century, which suggest that Achelous and the Nymphs were worshipped here. At **Cephallenia**, an extensive Mycenaean settlement, some rich graves of the classical period, and a Doric temple were found. Another account of the archaeological discoveries in Greece in 1912 and 1913 is given by G. KARO in *Arch. Anz.* 1913, cols. 95-121 (2 plans); and still a third, covering the Greek and Roman fields for 1912, by G. H. CHASE in the *Classical Journal*, IX, 1913, pp. 53-60 and 102-110.

**MISCELLANEOUS DISCOVERIES.**—In *Ἀρχ. Ἐφ.* 1913, pp. 107 f., are the following brief reports of recent discoveries: 1. **Athens** (K. Kourouniotes). An ancient well, or pit, has been discovered in the Ceramicus cemetery; a portion of Pisistratus's aqueduct, in the precinct of Dionysus; and a terra-cotta drain of rectangular section, in the Asclepieum. 2. **Perrhaebia** and **Upper Hestiaeotis** (A. S. Arvanitopoulos). Numerous antiquities, mostly unpublished, have been brought to the newly established museum in Ellassona (see p. 87.) Several ancient tombs also have been located. 3. **Macedonia** (G. P. Oikonomos). The Greek government has established in the newly acquired territory an Archaeological Service, the energies of which are now

being directed to the collection and preservation of the scattered antiquities of the country. Most of these will ultimately be placed in a museum in Thessalonica.

**AEGINA.**—*Unpublished Antiquities.*—In 'Αρχ. 'Εφ. 1913, pp. 86-98 (22 figs.) K. KOUROUNIOTES publishes the following hitherto unpublished antiquities of the Aegina museum: part of an archaic statue of Heracles, counterpart of a Thasian type; a marble lecythus (500-450 B.C.), on which was painted a grave stele with visiting relatives of the dead, found within the grave like the white lecythi; a cylindrical altar erected for Attalus I of Pergamon and bearing a painted inscription; the curbing of the mouth of a tomb, inscribed with the occupant's name; and several late sculptured grave monuments.

**ATHENS.**—*Coins acquired by the National Museum in 1909 and 1910.*—In *J. Int. Arch. Num.* XV, 1913, pp. 33-76, I. N. SVORONOS and K. M. KONSTANTOPOULOS publish a list of the coins ancient and modern, 5665 in number, acquired by the National Museum and the University during the year ending August 31, 1910. *Ibid.* pp. 185-192 I. N. SVORONOS describes 88 coins added to the collection in the National Museum for the year ending August 31, 1913.

**CORFU.**—*Recent Discoveries.*—Excavations were continued at Corfu during the last season by Professor Dörpfeld with important results. Previously only ruins of historic times had been found, dating no further back than the fifth or sixth century B.C.; but this year's excavations in the north-west corner of the island and on the southern side of Cape Kephali have resulted in discoveries going back to the Stone Age. They include several stone hand-mills in which the corn was ground into flour in a cavity in a stone block by means of heavy stone balls, some of which have also been found. Toothed flint blades have also been brought to light, as well as handmade pottery of the pre-Mycenaean period. Of the Mycenaean period there have so far been found only a few fragments, not as yet sufficient to justify the assumption that they are those of the town of the Homeric King Alcinous. Of great interest, however, is the existence in the sea at some distance from Cape Kephali of a rock resembling a sailing ship, which is still known as Karavi, "the vessel." This rock is mentioned by the ancient geographers, Strabo and Ptolemy, as the vessel of Odysseus turned to stone. (*Nation*, August 28, 1913, p. 196.)

**GORTYNA.**—*Excavations at the Praetorium.*—In *Boll. Arte*, VII, 1913, pp. 349-360 (10 figs.) G. G. PORRO describes his excavations at the praetorium at Gortyna in 1912. Three periods may be traced, one near the end of the second century A.D.; another in the second half of the fourth century; and a third in Byzantine times. Four headless statues were found (two of magistrates, one of Artemis, and one of Isis Tyche) and a bearded portrait head of late date.

*Recent Discoveries.*—The Italian Archaeological Mission headed by Professor Halbherr has recently made some interesting discoveries in Crete. A temple to Egyptian divinities was unearthed at Gortyna, with a dedication on one of the architraves by Flavia Philyra, who had the building erected. In a cell were found statues of Jupiter, Serapis, Isis, and Mercury; also fragments of a colossal statue of a woman, and a bust of a woman which is thought to be that of the foundress of the temple. On the south of the building was

discovered a little flight of steps leading down to a subterranean pool, where religious ceremonies of purification used to be celebrated; on the side of this staircase are two niches for small statues. The Mission also found in the interior of the island a large number of hitherto unpublished epigraphic texts. (*Nation*, August 28, 1913, pp. 196-197.)

**HALOS.**—Excavations in 1912.—In *B.S.A.* XVIII, Session 1911-1912, pp. 1-29 (15 figs.), A. J. B. WACE and M. S. THOMPSON describe excavations at Halos, in Achaia Phthiotis. Eleven cist tombs at the foot of the acropolis and a tumulus containing sixteen pyres in the plain to the northward were opened. The cist tombs showed inhumation, the tumulus, which is one of a series, cremation. Both belong to the Early Iron Age, the tumulus being somewhat later than the cist tombs. The ninth century B.C. is suggested as a date for the tumulus. The warriors had each, as a rule, one iron sword, one spear, and two knives buried with them. Fibulae were worn by women only. The pottery shows various forms of jugs, wide jars with handles, cups, and plaques. The decoration is geometric of a simple kind.

**PHYLAKAS.**—A Rustic Shrine.—In *R. Arch.* XXI, 1913, pp. 278-300 (43 figs.) ADOLPH REINACH describes a small (2 m. x 2.50 m.) rectangular enclosure on Mt. Phylakas (Thylakas) at the southwest of the Gulf of Mirabello, in Crete, which he discovered in 1910. The foundations and walls of the enclosure are rude. No certain traces of an altar were found. Numerous figurines representing human beings, cattle, and various animals date, apparently, from about 750 to about 250 B.C. Most of them are of very rude workmanship. The deity here worshipped was probably a nature-goddess.

**THASOS.**—Excavations in 1912.—In *C. R. Acad. Insc.* 1913, pp. 360-378 (7 figs.) MESSRS. PICARD and AVEZOU describe the excavations at Thasos in 1912. The Gate of Silenus was completely cleared as well as the tower to the east of it. About a dozen inscriptions were found here, including some from the fourth century necropolis built into the tower, and some seals from amphorae. At the Gate of Caracalla the dedicatory inscription was on the north, *i. e.* inner side. Objects of bronze of Roman date came to light at this spot. Between this gate and the square of the modern village soundings showed the remains of private houses. At the so-called "Temenos of Machalla" a large number of terra-cottas, vase fragments, amphora handles and small objects of bronze came to light; also a female head from a marble relief. Near the spring of Archonda were the foundations of a heroön of Hellenistic date within an apse-shaped enclosure. Not far from it were the remains of a temple 12.80 m. by 26.60 m. dating from the sixth century B.C. A large hypostyle with a crepidoma of five steps was partly excavated. Six Doric columns supported the entablature. An inscription of about thirty-five large letters covered the architrave of the east end. The letters ΘΕΡΣΙΑ of third or fourth century B.C. date suggest that it was dedicated by a man named Thersilus. An inscription found within the building implies that it was used for meetings of the assembly. The walls excavated by Miller in 1863 and called the "Theorion" did not belong to a single building. Clamps of swallow-tail shape in the walls show that they were early, and this conclusion was confirmed by the discovery of fragments of Ionic vases of orientalizing type, and figurines. The reliefs in the Louvre were attached to the walls of a passage adjoining the south wall.



## ITALY

**ARCHAEOLOGICAL DISCOVERIES IN ITALY IN 1912.**—An account of the archaeological work in Italy in 1912, with references to many published sources, is given by R. DELBRUECK in *Arch. Anz.* 1913, cols. 132-177 (27 figs.).

**ALBANO.**—A Prefect of the Second Legion.—In constructing a new street from the piazza of the railway station at Albano to the Via del Fosso the remains of granaries were found, as well as an inscription of the year 249 A.D., dedicated by Claudius Silvanus in the name of the second legion, Parthica. This is the first mention of a prefect of this famous legion in an inscription. (G. MANCINI, *Not. Scav.* X, 1913, pp. 47-53.)

**ANZIO.**—Sculptures from the Sea.—Near Arco Muto, about sixty metres from the shore, a number of fragments of sculpture were recovered from the sea, probably forming part of the decorations of Nero's villa. (G. MANCINI, *Not. Scav.* X, 1913, pp. 53-54.)

**ARPINUM.**—Pieces of the Town Wall.—Under the Palazzo Palma d'Emilia, on the Corso Tulliano, Arpinum, two fragments of the ancient wall of the town were found. One of these presents the unusual feature of a polygonal wall reinforced with a wall composed of large blocks fastened together with mortar. A. MAIURI who publishes them, also corrects the readings of Mommsen and Ihm of an inscription from Isola di Sora (*C. I. L.* X, 3765 = *Ephem. Epigr.* VIII, 614, p. 153). He would read either *Tullia* or (*Ver*)*tuleia*, *P. L. Decor(ata)*. (*Not. Scav.* X, 1913, pp. 16-19.)

**CAPENA.**—An Early Tomb.—In *B. Pal. It.* XXXIX, 1913, pp. 69-74 (2 figs.), R. PARIBENI gives the results obtained by the excavation of an archaic tomb near the ancient Capena. Of principal interest is a brown amphora of local make, bearing, with other graffito ornament, a rude Chalcidian alphabet (*C. I. E.* 8547).

**COTRONE.**—The New Civic Museum.—Some of the more important objects in the newly founded civic museum at Cotrone are described in *Neapolis*, I, 1913, pp. 217-218.

**FRACAZZOLA.**—A Tomb Inscription.—In *Madonna Verona*, VII, 1913, p. 97, A. DA LISCA publishes the following inscription recently found at Fracazzola in the commune of Cadidavid, *D. M. Saturi Vaieri et Antoniae Aelianae Satura Pezusa parentibus*. The letters are of the first century.

**GERACE MARINA.**—A New Civic Museum.—Notice of the establishment of a new civic archaeological museum at Gerace Marina is given in *Neapolis*, I, 1913, p. 217, and a few of its inscriptions are briefly noted.

**LUCERA.**—A Roman Necropolis.—The finding of a Roman necropolis at Lucera is announced in *Neapolis* I, 1913, p. 213 (quoting the *Domenica del Corriere*, June 22, 1912, p. 7).

**MARINO DI NAPOLI.**—Recent Discoveries.—In *Not. Scav.* X, 1913, pp. 24-26, G. Q. GIGLIONI publishes four inscriptions unearthed in the clandestine excavation of tombs at Marino di Napoli, and two statues, damaged by the action of water but otherwise entire. The latter represent an elderly man and a young woman, perhaps to be identified with the *Dama* and *Tertia* of one of the inscriptions. He assigns them to the first century of the empire.

**ORIA.**—A Rock-cut Tomb.—A rock-cut tomb has been found with fragments of vases and tiles at Oria. (F. RIBEZZO, *Neapolis*, I, 1913, p. 213.)

**OSTIA.—Recent Discoveries.**—A complete plan of the new baths at Ostia is published in *Not. Scav.* X, 1913, p. 12. Under the road to the north of the Barracks of the Vigiles, running along the wall of the barracks, crossing the Via dei Vigili, and continuing to the east, a water-pipe 0.20 m. in diameter was uncovered for a distance of 68 m., inscribed on one side *Colonor. coloniae Ost.* and on the other, *Q. Vergilius Euppsychus fact.* In the piazza behind the theatre the lower part of a female statue was found, described by Marini as "a replica of the Venus of Fréjus, attributed to Alcamenes." Also an inscription to an unknown Roman knight, (*proc.*) *ad census accipiendos trium civ(itatum) Ambianorum, Murrinorum, Atreba(tium).* In the Via Fullonica a marble slab was discovered, bearing the inscription *Fulgur Dium* and evidently intended to cover a place struck by lightning. In the Via delle Corporazione among other things, including a large number of brick-stamps of the years 123–130,



FIGURE 2.—FEMALE HEAD FROM OSTIA

there was found the head of an ephebus, which, according to Marini, is a copy of a Greek original of the fifth century, perhaps of a work of Calamis. In a room on the Via delle Corporazione, behind the shops marked E 2–6 on the plan published in *Not. Scav.* 1909, p. 411, a number of wall-paintings came to light, representing various periods. To the last of these belongs a series of pictures. The wall at the back of the room had a white ground with festoons of red flowers. In the centre is a painting representing a heavily built child in the attitude of Hercules strangling the serpents. Around it are branches of ivy and flowers, some of which have stems. At the ends of the wall are festoons of flowers in the form of a figure 8 and under the one on the right a bird, perhaps a partridge, pecking at a flower. There was perhaps another bird on the left. On the wall to the right were two pictures, of which only one is preserved. It contains a figure of a woman with her left hand resting on her knee. She is looking at the nude figure of a man at her right, with a helmet on his head and a shield on his left arm. His left leg is bent and the other extended. His left hand rests on the ground and supports the weight of his body. The

picture perhaps represents Mars and Venus. Under the picture is a flamingo pecking at a flower, and below that are geometrical figures representing slabs of marble. On the wall to the left both pictures are preserved. In the one towards the rear of the room are the figures of two women. One, nude, is seated at the right facing towards the left, with the left leg bent. In her left hand she holds two javelins, while the right is raised towards the other woman. The latter wears a long robe, girt at the waist with a flowing ribbon, and has her head veiled. She is advancing towards the seated woman, to whom she offers an apple with her right hand, while in her left she holds perhaps another apple. It has been conjectured that the picture may represent some unknown version of the story of Atalanta. In the other picture a man with a shield is advancing towards a seated figure of a woman. This perhaps represents Mars and Rhea Silvia. Under the flowers at the bottom are three birds. (D. VAGLIERI, *Not. Scav.* X, 1913, pp. 10-16; 46-51; 71-81.) In a neighboring room a fine female head (Fig. 2) which Mariani would date in the latter part of the fifth century, was discovered. On the site of the Forum and on the east side of the temple of Vulcan the remains of shops constructed of tufa have been found, and at a lower level other shops of the oldest town of Ostia on this site have been detected. The wooden pavement of these buildings may be inferred from the charred remains of beams which are still preserved. Professor Vaglieri argues from this discovery that the shops which once stood in the Forum at Rome were also of wood and of similar construction. At present he is excavating a large building, also in the Forum, which it is hoped will prove to be the Basilica. (*Nation*, December 25, 1913, p. 628.) In *Rec. Past*, XII, 1913, pp. 139-151 (17 figs.) J. G. WINTER gives a general account of the archaeological discoveries at Ostia, and the present appearance of the ruins.

**POMPEII.—Miscellaneous Antiquities.**—A large number of small objects have come to light at Pompeii, as well as numerous inscriptions, for the most part election notices. At No. 1 of Insula XIII, in Regio IX the skeleton of a horse was found with a well preserved bronze bridle and bit. (M. DELLA CORTE, *Not. Scav.* X, 1913, pp. 28-35, 55-64, 82-85.)

**ROME.—Inscriptions.**—A goodly number of inscriptions have been found, of which the following are the most interesting: (1) At number 52 of the Via Flaminia one of the cippi belonging to Claudius's extension of the pomerium was found *in situ*. It has on the left side the number CXXXIX. (2) On the Via Labicana, at No. 219 of the Via Casilina, about 3 km. from the Porta Maggiore, in a columbarium, an inscription to a *vestiarius ab compito Aliario*. This, in connection with previous inscriptions bearing the name of the same locality, seem to indicate that it was a vicus of the Fifth Region. (G. MANCINI, *Not. Scav.* X, 1913, pp. 67-71.) (3) On the Via Ostiense at Aquataccio an inscription of Septimius Mnasea, *praef(ectus urbis)*. (E. GHISLANZONI, *Not. Scav.* X, 1913, p. 8.)

**Excavations at the Porta Maggiore.**—During the construction of a street, connecting the piazza just inside the Porta Maggiore with the new station on the Via Malabarba, three arches of the Aurelian wall were opened and the area adjacent to their inner side was excavated. The place, known in antiquity as *Gemelli ad spem veterum*, is of special interest because of the aqueducts which entered the city at that point. The courses of four of these were revealed: the Claudia and Julia, Tepula, Marcia, with their specus carried



on arches; with the Anio vetus, and close by it the remains of another, perhaps the Appia, both with subterranean specus. Cippi No. XXIV of the Julia, Tepula, Marcia were found, besides a small distributing station and the remains of a large and fine nymphaeum. (E. GHISLANZONI, *Not. Scav.* X, 1913, pp. 6-8.)

**Ancient Roads.**—In leveling the modern Via Ostiense about 13.5 km. from the Porta S. Paolo the ancient road was found a short distance below the present level. Its direction was straight, while that of the modern road is slightly curved. A kilometre and a half farther on drainage works came to light. (E. GHISLANZONI, *Not. Scav.* X, 1913, pp. 8-9.) In building a drain running parallel to the *cinta urbana*, near the angle which this forms at the east with the quarter of S. Saba, at the depth of four metres, traces of an ancient road were found, running from southeast to northwest. It was paved with polygonal blocks of lava and was shut off towards the north by a brick wall. (G. MANCINI, *Not. Scav.* X, 1913, p. 44.)

**A Mithra Group.**—An interesting archaeological discovery has been made in Rome, near the Baths of Caracalla, by Professor Ferri. He found a large subterranean gallery, over half a mile long, as well as drains for carrying away the water from the baths. In one of these drains he came across fragments of a marble group representing Mithra killing the sacred bull. The Baths of Caracalla were already known to have been connected with the worship of Mithra, and this discovery further bears out this theory. (*Nation*, December 11, 1913, p. 575.)

**Recent Discoveries on the Palatine.**—In the excavations conducted on the Palatine by Professor Giacomo Boni some important discoveries have again been made. Traces of two imperial palaces, those of Caligula and of Nero, have been brought to light. A number of houses belonging to the republican period have been found,—two under the vestibule of the palace of Domitian, three under the Basilica, one under the Treasury, and one under the Triclinium. Further, there have been unearthed traces of the imperial nymphaeum, as well as numerous constructions dating from the age of Domitian. (*Nation*, December 11, 1913, p. 575.)

**RUGGE.**—An Inscribed Cippus.—A cippus recently found and now in the provincial museum at Lecce bears the inscription: ΑΠΡΟΔΙΤΑ ΨΑΟΤΟΡΑΕ ΟΟΡΙΝΝΙΗΙ ΒΙΑΙΑ (F. RIBEZZO, *Neapolis*, I, 1913, p. 214.)

**S. MARIA DI CAPUA VETERE.**—New Inscriptions.—In *Not. Scav.* X, 1913, pp. 20-21, A. MAIURI publishes some new inscriptions from S. Maria di Capua Vetere, one of which records the grant of a public funeral to Rutidia Ursia as a mark of honor to her father, while another contains the name Tressia, perhaps a variant of Traesia, and Erotini as a dative.

**SARDINIA.**—Recent Discoveries.—In the Giardino Birocchi at Cagliari, in the quarter called SS. Annunziata, a new Carthaginian inscription was found, not *in situ*, but probably not far from its original position. It consists of 11 lines, of which, however, the beginnings are lost to an extent which cannot be determined. Professor Ignazio Guidi gives a tentative translation. The museum at Cagliari has recently acquired a number of bronze statuettes of pre-Roman workmanship. The most interesting of these are a figure of a warrior carrying a ram upon his back, from the district of Dolia-

nova. It lacks the head and the right foot, but is otherwise well preserved. Like other Sardinian bronzes it was made by the *cire perdue* process and it is disproportionately thin. Other acquisitions are a statuette of a priestess of the pre-Roman period, from the district of Coni o Santa Millanu; a votive ship, the prow of which consists of a bull, while along the sides birds are perched, perhaps doves, from the region of Santa Cristina; and from Ala dei Sardi, a warrior with a horned helmet. In the district of Grugua, near the ancient town of **Metalla**, a dedicatory inscription in Greek was found, of the late Roman imperial period. (A. TARAMELLI, *Not. Scav.* X, 1913, pp. 96-112.)

**SPOLETO.—A Mosaic Pavement.**—Further exploration of the Roman house under the Palazzo Municipale resulted in completely uncovering a fine mosaic pavement in an almost perfect state of preservation. It belongs to the late republican or early imperial period, but was in part restored in the second century. The house had its peristyle at one side, instead of in the rear, an innovation made necessary by the nature of its site. (G. SORDINI, *Not. Scav.* X, 1913, pp. 65-67.)

**SUBIACO.—An Ancient Head.**—In *R. Arch.* XXI, 1913, pp. 420-422 (fig.), JOAN EVANS calls attention to a marble bust in the monastery of Sta. Scholastica at Subiaco. The head is apparently of Hellenistic workmanship and suggests the Niobid type. The drapery is fine and is confined by a cord bearing a certain analogy to that of the charioteer of Delphi. Possibly the head and the lower part may not belong together.

**TALAMONE.—A Large Ossuary.**—The discovery of a large ossuary near the port of Talamone, in the province of Grosseto, has been announced. The discovery is on the scene of the battle of Talamon, fought in the year 225 B.C., during the invasion of Italy by the Gauls, when the invading hordes, as recorded by Polybius, were defeated by the Romans under the consuls Papus and Regulus. The ruins of a Temple of Thanksgiving, erected by the Romans in memory of this victory, were unearthed in 1892, and further important discoveries are expected as a result of the present excavations. (*Nation*, August 28, 1913, p. 197.)

**TREVIGNANO ROMANO.—An Eighth Century Tomb.**—In the Via della Macchia, near lake Bracciano, there was found a tomb for an incinerated body, containing an urn of yellowish clay, 27 cm. high and 37.5 cm. in diameter, covered with a bronze bowl. It contained the ashes of an adult, probably a woman, and a number of offerings of bronze and terra-cotta. These had been burned with the body, and some which could not be contained in the urn had been purposely broken. The tomb belonged to the eighth century B.C. Nearby a tomb for inhumation was found, containing the remains of a skeleton and offerings of the same epoch. These tombs (see *Not. Scav.* 1911, pp. 246 ff.) doubtless formed part of the ancient necropolis of Corano. (E. STEFANI, *ibid.* X, 1913, pp. 37-43.)

**VEJUM.—Recent Excavations.**—Excavations on the site of the Etruscan town of Vejum, near Rome, have revealed the existence of five temples, a theatre, a circus, and many dwelling houses. Vases, arms, and jewels have been found in considerable numbers, and these objects are to be housed in a museum, which it is intended to build on the site of the town. (*Nation*, August 28, 1913, p. 196.)

## FRANCE

**ARCHAEOLOGICAL DISCOVERIES IN 1912.**—Among other archaeological finds of more or less importance in France in 1912, the following may be mentioned: At **Sorel** (Eure) Roman, Gallic, and neolithic remains in successive strata; at **Chennetron** (Seine-et-Marne), a curious Merovingian sarcophagus; at **Alise-Sainte-Reine**, on the east slope of Mont Auxois, remains of Gallic fortifications exactly as described by Caesar and fixing the site of the Gallic camp; also Gallic dwellings dug out of the hillside, one consisting of three connecting rooms; a new Gallo-Roman quarter with one important house containing numerous articles of furniture, and an edifice of unique plan, from which came one of the best bronzes found on French soil, a portrait-bust of a Roman lady of the first century A.D.; at **Bourbon-Lancy** (Saône-et-Loire), on the site of the ancient church of Saint Martin, a marble votive tablet to Borvo and Damona, with foundations which may belong to a temple of these two divinities; at **Chalon-sur-Saône**, an inscribed pedestal which gives the most ancient forms of the names of the river (and goddess), Souconna, and the town, Cabilonnum; at **Lyons** an inscribed altar dedicated to Severus and Caracalla which testifies to the substitution of detachments from the Rhine legions for the old Cohors Urbana that had garrisoned the town for two centuries; at **Vaison** (Vaucluse), a series of statues and fragments, including a man in a toga, a woman in tunic and mantle, and an imperial torso with richly ornamented cuirass; at **Arles**, near the theatre, a frieze of garlands of fruits and masks, a draped statue, a bas-relief of a dancing girl, etc. (E. MICHON, *Arch. Anz.* 1913, cols. 269-276.)

**BOUVILLE.**—Neolithic Axes.—In *L'Homme préhistorique*, I, 1913, pp. 48-50, Dr. DE SAINT-PÉRIER describes four unpolished flint axes and a polishing stone of neolithic date found at Bouville (Seine-et-Oise) in 1912.

**BUTTE DE MARLEMONT.**—A Neolithic Workshop.—In *L'Homme préhistorique*, I, 1913, pp. 209-211, A. COLLAYE records the discovery of a neolithic workshop at Butte de Marlemont (Ardennes).

**BUZANCY.**—Prehistoric Remains.—In *L'Homme préhistorique*, I, 1913, pp. 89-90, A. COLLAYE records recent discoveries of prehistoric date in the vicinity of Buzancy.

**CHALON-SUR-SAÔNE.**—A Gallic Deity Belisamarus.—An altar dedicated to a hitherto unknown Gallic deity Belisamarus and found near Chalon-sur-Saône is described by E. ESPÉRANDIEU in *R. Ép. Nouv. Sér.* I, 1913, p. 95.

**CONGERVILLE.**—A Recent Discovery.—In *B. Soc. Ant. Fr.* 1913, pp. 166-174 (fig.) L. E. LEFEVRE reports the discovery in 1911-1912 of a grave containing the skeletons of two warriors at Congerville (Seine-et-Oise). Each man had a sword and a spear. It is a Gallic grave dating from before the Roman conquest.

**DORDOGNE.**—Quaternary Art.—In *C. R. Acad. Insc.* 1913, pp. 124-131 MESSRS. CAPITAN, PEYRONY and BOUYSSONIE call attention to the specimens of quaternary art which they have discovered in recent years at Limeuil and la Madelaine. There are in all about 150 different objects. They emphasize the careful execution of the figures of animals, especially of reindeer and horses. One figure of a man is clearly represented with a mask. The writers suggest that all the human figures probably wore masks, and that the carvings



and drawings had some ceremonial significance. Such as could be removed, including forty carvings in bone and ivory, have been placed in the museum of Saint-Germain-en-Laye.

**JAVERLHAC.—Prehistoric Remains.**—In the "Grotte des Grèzes," near Javerlhac (Dordogne), the silex is that of the higher Mousterian (second terrace of Moustier), and the fauna (reindeer and horse abundant) is that of the last phase of Moustier. M. Peyrony (*Bull. de la Société historique et archéologique du Périgord*, 1913) observes that: 1, during the Acheulian period the horse is more common than the ox; 2, in the beginning of the Mousterian the relation is reversed; 3, in the second period of the Mousterian, the horse becomes more abundant and remains so to the end of the Solutrian. Numerous coproliths of hyaenas in all parts of the archaeological strata prove that the hunters left their shelter periodically. (S. R., *R. Arch.* XXII, 1913, pp. 136 f.)

**LYONS.—Excavations in 1913.**—In *C. R. Acad. Insc.* 1913, pp. 283-287, G. DE MONTAUZAN and P. FABIA report that excavations at Fourvière early in 1913 brought to light the foundations of a rectangular room with an apse at one end paved with marble. Under the street of les Quatre-Vents are the remains of a large building which will be more carefully examined. The vase fragments cover a period of about three centuries, or from the time of the foundation of the city to the third century A.D. Several mosaics, pieces of frescoes, and fragments of sculpture were found as well as a military diploma issued by Commodus in 192 to a soldier of Lyons.

**MALEMORT.—A Prehistoric Station.**—In *L'Homme préhistorique*, I, 1913, pp. 328-329, H. JEAN reports the discovery of numerous flint implements and fragments of coarse pottery at Malemort (Vaucluse), proving the existence there of a prehistoric station. The site was also occupied in Gallo-Roman times.

**PALUD.—Bronze Leg Rings.**—In *L'Homme préhistorique*, I, 1913, pp. 154-162, C. MATTHIS describes six bronze leg rings found with a seventh (now lost) at Palud (Basses-Alpes) in 1906. They were attached to a human tibia. The writer, who has recently obtained possession of them, dates them at the beginning of the Iron Age.

**PARIS.—Miscellaneous Antiquities in the Louvre.**—In *C. R. Acad. Insc.* 1913, pp. 440-448 (5 figs.) E. POTTIER shows that a red-figured vase reproduced in Millin's *Peintures de vases antiques* (II, pl. 77) is not a forgery, but a Gnathia vase with human figures added in modern times. The vase is now in the Louvre. He also publishes a terra-cotta group from Tunis recently acquired by the Louvre representing a victim of the arena. A nude woman with her hands tied behind her back is seated on a bull, while a panther leaps at her throat. A terra-cotta head of a statuette from Sitia is likewise published. It is in the Cretan style.

**PORTHELOT.—Antiquities from the Saône.**—In *B. Soc. Ant. Fr.* 1913, pp. 131-137 (3 figs.) A. HÉRON DE VILLEFOSSE publishes a note from B. de Grésigny telling of discoveries made near the Saône especially at Porthelot. They include many objects from the Stone and Bronze Ages, two fine bronze vases of the Roman period, a helmet, and miscellaneous Roman antiquities. *Ibid.* pp. 137-143, A. HÉRON DE VILLEFOSSE discusses the two vases, which are pitchers 27 cm. high. At the base of the handles are figures, on one a child drinking from a bowl, on the other Perseus slaying Medusa.

**SOUZY-LA-BRICHE.**—Excavations in 1912.—In *B. Soc. Ant. Fr.* 1913, pp. 157–160, Comte DE SAINT-PERIER reports upon his excavations in 1912 at Souzy-la-Briche where his grandfather had excavated in 1865 and 1882. The foundations of a Gallo-Roman building, 73 m. long and 15 m. wide were found. At its south end was a large room 10.55 m. by 5.40 m. with a mosaic floor with geometric designs.

**VICHY.**—Gallo-Roman Antiquities.—In *L'Homme préhistorique*, I, 1913, pp. 26–29 (2 figs.) H. CHAPELET calls attention to an important discovery of Gallo-Roman antiquities made at Vichy in 1908. These consist of three statuettes 25 cm. high of Jupiter, Mercury, and Mars; three in bronze 10 cm. high of Apollo, Mercury, and Hercules; a stone statuette of Dis Pater 18 cm. high; a bronze tray with remains of burnt grain; a scythe; a broken vase of *terra sigillata*; a broken glass cup; and 65 coins of Hadrian and Antoninus.

**THE VIE.**—A Submerged Prehistoric Station.—In *L'Homme préhistorique* I, 1913, pp. 281–282, E. BICQUIER and M. BAUDOUIN announce the discovery of a prehistoric station in the bed of the Vie near its mouth. It dates from early neolithic times. Many implements of flint have been found.

**VIÉIL-ÉVREUX.**—Excavations in 1912.—Under the title *Les fouilles du Viéil-Évreux* (Paris, 1913, E. Leroux. 80 pp.; 36 figs.) E. ESPÉRANDIEU publishes his first report of his excavations begun in 1912 at Viéil-Évreux. He describes the digging done on the site at various times early in the nineteenth century, when the small objects now in the museum at Évreux were discovered. Work was carried on in 1912 at the baths, and at a site about 300 m. to the south where house walls were found. Several specimens of Gallic pottery were unearthed, and one fragmentary vase decorated with figures in relief; also a few objects of bronze, many of iron, besides broken and melted glass, and 221 coins dating from Tiberius to Constantius.

## BELGIUM

**ARCHAEOLOGICAL DISCOVERIES IN 1912.**—The brief report of the archaeological discoveries in Belgium in 1912 by L. RENARD-GRENSON, in *Arch. Anz.* 1913, cols. 276–281, includes work in the provinces of Liège, Limburg, Namur, Brabant, and Hainaut. The results of several years excavation and study of the palaeolithic site at *Sainte-Walburge* in Liège, have been published and the objects found have been placed on exhibition and carefully arranged in the prehistoric section of the Archaeological Museum of the city. The station is considered Mousterian, although single Acheulian objects occur. At *Tongres* (Atuatuca Tongrorum) in Limburg, some Belgo-Roman incineration burials with pottery, fibulae, bronze and glass objects; a small black-slip painted vase of red clay with barbotine inscription *Sitio*; coins from Domitian to Faustina the Younger; architectural fragments from some large building; and inscriptions, are to be noted. The Archaeological Society of Brussels has conducted excavations in a Belgo-Roman cemetery and two villas, a bronze-age cemetery, and several neolithic stations. The Archaeological Society of Namur has excavated seven Frankish tombs and a small “basilica” at *Achènes*, as well as a small Belgo-Roman cemetery, and a small Roman cellar with air-holes and niches; and at *Strud* (Ardennes), an impor-

tant Belgo-Roman cemetery yielding pottery of various kinds, coins of the second century, enamelled fibulae, and a few articles of bronze. At **Mons** (Hainaut) a small hoard of Roman copper coins of the third century was found, which was probably lost during the great Germanic invasions of this country in the reign of Gallienus (260-268).

**BOIS D'ACRES.**—A Hoard of Roman Coins.—In *R. Belge Num.* LXIX, 1913, p. 504, M. ALVIN records a find at Bois d'Acres (near Lessines) of about 150 denarii of the emperors Gordian, Aemilian, Valerian (father and son), and the Empress Julia Maesa.

**BRUSSELS.**—Gallo-Roman Antiquities from Bavai.—In *B. Mus. Brux.* XII, 1913, pp. 46-47 (3 figs.) A. L. reports the following gifts of Gallo-Roman antiquities from Bavai to the Brussels museum: two bronze plaques, one with the head of Medusa, and the other with a horned male head; a large bowl of polished red ware with conventional designs in relief; a flat red bowl with the name of Caratus on the inside; and several vases.

**SPIENNES.**—The Neolithic Flint Mines.—In *B. Mus. Brux.* XII, 1913, pp. 44-46 (4 figs.) A. DE LOË describes the excavation of the pits belonging to the neolithic flint mines at Spiennes. Thousands of broken and worn-out flint picks were found, as well as stones used for hammers. Marks of the picks on the chalk were as fresh as when first made.

## SWITZERLAND

**RECENT ARCHAEOLOGICAL WORK.**—A report by cantons, of various excavations, discoveries, and additions to museums, in 1911 and 1912, by O. SCHULTHESS, is given in *Arch. Anz.* 1913, cols. 304-324. Avenches, Kaiser-Augst, and Brugg-Windisch are the chief centres for Roman remains. In Ticino, a pre-Roman cemetery at Gubo, Roman graves at Giubiasco, and other Roman remains at Monteceneri are noted. A new official publication, *Monumenti Storici del cantone Ticino*, is issued by Hoepli at Milan. At St. Maurice (Valais) Roman remains found in digging to lay water pipes include coins, terra sigillata, two pavements, one half a metre above the other, and a canal or sewer covered with a vault made of shaped bricks, one of which is inscribed LIENINO. At Martigny, in the amphitheatre of Octodurus, south-east of the town, a thick wall was found parallel to the eastern circuit wall, but whether it was built as a defence against land and snow slides from the mountain or served some architectural purpose, is not determined. The use of the "authepsa" vase as a sort of samovar is accepted. Systematic excavation of the amphitheatre was begun in the autumn of 1911. The museum of Freiburg has received a portion of the border of the dismembered Orpheus mosaic of Cheyres-Yvonard, and half of a fine boar in bronze, found at Rue, the other half being held by the owner of the ground in which it was discovered. At Kaiser-Augst, two lines of an inscription, in letters 20 cm. high,

[legio] NUM I ADIV[triciis | VII] GEM FELI[cis

attest the presence here in the first century of detachments from legions belonging in Spain, and are the first epigraphic evidence of troops being stationed at Augusta Rauracorum. They were probably brought here for some large public work, as bridges or roads, perhaps because of military operations



against the Chatti and Mattiaci. In the burial ground of the time of the Invasions, the coins, mostly from the third and fourth centuries, were sometimes cut in halves, sometimes pierced for suspension by a string or wire, and some were put in purses hung at the belt of the buried person. The graves are of many different types, mere trenches with the dead laid on the bare ground, or lined with tiles taken from the Roman town, or provided with wooden coffins, and occasionally one was hollowed out of a block of stone and covered with a stone slab. The stone and brick graves were used more than once. A few glass bowls and flasks, and knives of the sort used in hunting or in daily life were almost the only objects found. The absence of weapons, pottery and ornaments, indicates a peaceful and humble folk living and dying here for centuries. The period extends from the fourth or beginning of the fifth century to Carolingian times, but the greatest number of burials belong to the seventh and eighth centuries. The single grave undoubtedly Christian among so many suggests the difficulty with which Roman and Frankish paganism were overcome. At **Brugg**, a new Vindonissa Museum has been built for the collections formerly housed in the Abbey Church at Königsfelden. In the "dump heap" from which so many unusual objects of the first century have come, were found two pieces of cylindrical glass vases, one being a circus beaker with the letters APOEI, which have not yet been interpreted; also the sleeve of a leather jacket and a piece of ornamented cut leather with the letters MIL. In the town, a piece of the Roman road leading to the passage over the Aar has been found, bordered by a row of urn burials. Trial trenches in the legionary camp failed to disclose the position of the southern wall, but struck the so-called Celtic ditch, which was filled up by the Romans, and walls apparently belonging to barracks. Quite outside the camp, a small late Roman temple was found, containing two altars, to the Nymphs and Apollo. Several of the watch towers of the line of defence of the Rhine have been found. One at **Ober Wallbach** is the second strongest known on this line. The question whether the defences above **Schaffhausen** turned off toward the Danube or continued up the course of the Rhine is decided in favor of the latter alternative by the discovery of a tower near Schaffhausen.

## GERMANY

**ALZEI.**—A Fourth Century Castellum.—At Alzei, not far from Mainz, a fourth century *castellum*, in a good state of preservation, has been excavated. It has stone walls and round towers, except at its two gates (E. and W.). From this fort Valentinian I dated two of his edicts. An inscription gives its name as *Vicus Altiaiensis*. In the centre are remains of an older villa rustica, with baths and hypocaust. (E. ANTHES and W. UNVERZAGT, *Bonn. Jb.* 1912, pp. 137-169; 2 pls.; 10 figs.)

**BERLIN.**—A Lion from Cnidus.—In *Ber. Kunsts.* XXXIV, 1912-1913, cols. 243-250 (5 figs.) B. SCHRÖDER publishes a life size lion from Cnidus recently acquired by the Berlin museum. It dates from the latter part of the sixth century B.C.

**Bronze Scales.**—In *Ber. Kunsts.* XXXV, 1913-1914, cols. 1-10 (3 figs.) R. ZAHN publishes two sets of bronze scales recently acquired by the Berlin museum. They are of the type known as the steelyard. One found in the

Tiber weighs on one side from  $\frac{1}{2}$  pound to  $5\frac{1}{2}$  pounds, and on the other from 5 to 16 pounds. It bears a divided inscription, *Imp. Caes. M. Aurel. Antonin* on one side of the beam, and *Imp. Caes. L. Aurelio Vero. Aug. Cos. II. ex. in Capitolio* on the other. The date is 161 A.D. The second specimen was found at Pergamon. On one side it can weigh from 1 ounce to 4 pounds, and on the other from 5 to  $15\frac{1}{2}$  pounds. The writer also publishes a new type of weight for such scales, a small boy squatting and holding a ball.

**The Collection of Glass in the Antiquarium.**—The collection of ancient glass in the Berlin Antiquarium has been greatly enriched by the acquisition of the Gans collection from Frankfort and the Rath collection from Cologne, and now ranks at least with those of other large museums. It includes the early Egyptian opaque glass, usually blue in color and richly decorated, as well as every variety of the later transparent glass. In the great variety of shapes and colors there are pieces imitating metal vessels, terra sigillata, and all kinds of fruits and plant forms. The millefiori mosaic glass is represented in a great range of colors, shapes and kinds, with combinations of opaque and transparent glass, with blown and moulded pieces, and others cut out of solid blocks of glass. The collection is especially rich in specimens found in Germany and largely made in Germany. (A. KOESTER, *Arch. Anz.* 1913, cols. 383-394.)

**EBERSWALDE.**—Gold Objects.—In *Z. Ethn.* XLV, 1913, pp. 277-278, C. SCHUCHHARDT describes a find of gold objects near Eberswalde consisting of eight bowls with decoration of points, bosses and zigzag lines in concentric circles, thirty-three arm and finger spirals of doubled wire, several bundles of such wire and some other raw materials, weighing all together  $2\frac{1}{2}$  kg. It dates from the later Bronze Age, eighth or seventh century B.C.

**KEMPTEN IM ALLGÄU.**—A Bust of Mercury.—A bronze Roman weight, found near Kempten im Allgäu, proves to be of unusual interest. A heavy coating of patina and sand was first removed by electrolysis, disclosing a bust of Mercury of the middle of the first century A.D. The eyes are finished in hammered silver, the lips in copper (or red bronze). (E. REISINGER, *Bonn. Jb.* 1913, pp. 241-246; pl.; 2 figs.)

**MÜNSTER.**—Antiquities of the Bronze Age.—In *Z. Ethn.* XLV, 1913, pp. 228-230 (5 figs.), H. MÖTEFINDT describes two bronze razors and a needle, found under a vase near Münster in Westphalia. One razor has a thickened back and the other ends in a handle doubly bent like a swan's neck or the letter S. The needle (17 cm. in length) has a head like a tiny vase. Two bronze vases were sketched but crumbled away into brittle flakes. The find dates from the late Bronze Age.

**PLAIDT AN DER NETTE.**—A Prehistoric Settlement.—A prehistoric settlement at Plaidt an der Nette has been excavated by the Provincial Museum of Bonn. An account of the neolithic pottery, and other results, is given by H. LEHNER in *Bonn. Jb.* 1913, pp. 271-310 (15 pls.; 5 figs.).

**VETERA.**—Excavations of 1910-1912.—The excavations of 1910-1912 at Vetera (Xanten) are described by H. LEHNER in *Bonn. Jb.* 1913, pp. 311-342 (10 pls.; 4 figs.). Of extraordinary interest is the examination of the remains of the praetorium of this most important Roman stronghold on the lower Rhine, the station of two legions (V and XXI, until the latter was replaced by XV). To the last fact is due the almost strictly symmetrical arrangement.

Across the front ran a colonnade, with a monumental double archway, leading through into the large central court, surrounded by columns. On the further side of the court, and at right angles to the central axis, lay the lofty hall, with three aisles, divided by piers. At either end of the hall was, apparently, a *sacellum* for the standards of its respective legion. On three sides the hall was surrounded by large rooms, while a double series of smaller rooms ran around three sides of the court, giving each of the sixty maniples its own armory. Hall and *sacella* show traces of fresco painting, and fragments of Corinthian capitals and columns also prove the stateliness of Vetera, as adorned by Claudius and Nero, only to be destroyed, after the massacre of its garrison, by the Germans under Civilis, in A.D. 70. That the later Vetera had a different site is negatively established by these excavations. On the pottery and other finds at Vetera one may consult articles by J. HAGEN and by H. LEHNER, *ibid.* 1913, pp. 343-435 (12 pls.; 16 figs.). Two potters' ovens were discovered, and local imitations of Arretine *sigillata* show the enterprise of the frontier potter.

## AUSTRIA-HUNGARY

**RECENT ARCHAEOLOGICAL DISCOVERIES.**—A report of archaeological work in 1912, chiefly from published sources is given by G. v. FINALY in *Arch. Anz.* 1913, cols. 325-338. From the Roman excavations at **Intercisa-Dunapentele** came a relief of Heracles leading Alcestis (see p. 110), a bronze hydria, probably made at Capua, and a number of inscriptions, one of which shows the presence here in the first century of certain Dalmatian cohorts. A collection of materials for encaustic painting, now in the National Museum, consists of grinding stones, bronze spatulas and spoons, a bronze box with covered compartments, like one found at Saint-Medard-des-Près and supposed to have been used for warming the paints; also five small glass bottles containing white, brown, yellow, red and green paints, mixed with wax or some oily substance. A Roman villa near **Vesprén**, with a fine view toward the Plattensee to the south, contains several buildings enclosed by a wall. The house has an atrium with impluvium, or peristyle and piscina, and various rooms with frescoes, like those of the third style at Pompeii, semicircular apses, and mosaic floors made of native stones; coins are from Antoninus Pius to Valentinian. The museum of Vesprén has received a two-handled bronze burial urn ornamented with dogs' heads and a child's head. The lines of entrenchments crossing the region between the Danube and the Theiss, which lies partly in the forest, consists of an earth wall with a ditch sometimes on the barbarian side, sometimes on the Roman, and sometimes on both sides. Whether it is really a Roman work is not quite certain, although the three sections are explained as erected by M. Aurelius in 173, by Constantius in 359, and at some time between those two dates. No Roman coins, sherds, or other objects are found there. In Transylvania, the plan of the double settlement at **Apulum** (Karlsburg) has been published. The permanent camp was on the hill of the present citadel, the *colonia Apulensis* on the bank of the Maros to the south, and the *municipium* to the north and northeast, with a road connecting the two parts. In a house that has been excavated here coins were found of Vespasian and from Hadrian to Philip and Otacilia Severa, and a number of marble and painted terra-cotta floor slabs, both plain and decorated. Among a large num-



ber of inscriptions from Sarmizegetusa and other places in this region, several are altars to Silvanus Domesticus and to Aesculapius and Hygieia; one is dedicated in oriental phrase "*Deo Aeterno et Junoni et Angelis*;" one is the base of a statue of the emperor Julius Phillippus; several are dedicated by members of *decuriae fabrum*. An earth fort has been found at **Burgberg**, and two Roman villas near **Klausenburg**. They have separate houses for the masters and servants, and other evidences of the prosperity brought by the neighboring military station of Napoca. Remains of a number of villas and an earth fort are scattered about the region of Potaissa (Thorenburg).

**INTERCISA.**—Important Discoveries.—In *Jh. Oest. Arch. I.* XV, 1913, pp. 174–196 (34 figs.) A. HEKLER describes a number of objects found in recent years at Intercisa. Among these are fragments of stucco reliefs representing winged Eroles, dolphins, etc., from house B; also many grave reliefs with scenes from Greek mythology. These represent Orpheus and Eurydice; Orpheus playing the lyre, and the animals standing around him; Achilles dragging the body of Hector; Heracles and Hesione; Tereus pursuing Philomela and Procne; Dionysus and two Bacchantes; and Heracles and Alcestis. The last mentioned relief retains its painting almost intact. The background is brick red, the *himation* of Alcestis blue, her *chiton* yellow, and the body of Heracles lightly shaded. Another relief represented an ivy growing from a vase. Imported bronze vases from Italy, Gaul, and Germany were found; and in a grave which contained a coin of Marcus Aurelius an interesting bone relief of Alexandrian workmanship with Mars and Venus standing and Eroles playing on either side of them. It was originally gilded. There was also found the upper part of a statuette of a youthful river god; and a helmet dating from the fourth century A.D.

**MEZÖBÁND.**—The Excavations of 1906 and 1907.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, IV, 1913, pp. 265–429 (plan; 85 figs.) I. KOVACS publishes the results of the excavations of 1906 and 1907 in the commune of Mezöbánd, Hungary. The contents of the graves opened, as well as the other finds, date from three different periods, (1) the Bronze Age; (2) the La Tène period; and (3) the period of the migrations, *i.e.* the fifth to the seventh century A.D. Many pieces of pottery came to light, as well as numerous fragments of metal.

## RUSSIA

**ARCHAEOLOGICAL DISCOVERIES IN 1912.**—Excavations were carried on by W. W. Schkorpil in the **Taman** peninsula, Kuban region (tumuli on Sellenskaia mountain), and at **Kertch** (necropolis with Hellenistic shaft-graves of old Mycenaean type, a Christian chamber tomb, a late Roman tomb with paintings on the rock walls); by B. Pharmakowsky at **Olbia**, in the city, including the banks of the river Bug, which has greatly encroached on the site, and in the old necropolis (graves mostly of the second half of the sixth century B.C.); by N. J. Wesselowsky in a village of the district of **Melitpol**, in the Crimea (tumulus called Ssulocha, containing a bronze funeral car, horse graves, etc.); by A. A. Bobrinskoi in the district of **Chercasi**, government of Kiev (two Scythian tumuli with chambers cut in the rock and roofed and lined with wood); by A. Martinovitch and others at **Voronezh** on the Don (three Scythian tumuli in a group of more than thirty). From all of these places

were obtained, partly by purchase, vast quantities of gold and silver vessels, jewelry, weapons, metal work of all kinds, besides terra-cottas, Ionian, Athenian, and other pottery, and many articles of use or ornament, especially horse trappings. A panathenaic amphora at Taman and a fragment of another at Kertch are dated by the archon's name, Neaechmus, as of the year 320 B.C. A temple-shaped sarcophagus of wood, almost intact, is from Kertch. At Olbia were found two tombs closed by rows of amphorae, in one case set upright, in the other reversed; a complete skeleton *in situ*; a child's terra-cotta sarcophagus; and two curiously carved alabaster vases with female figures, perhaps harpies, supporting the bowl-shaped body and other figures standing on the cover, which are of old Ionian style and probably made in Naucratis, as fragments of a similar vase in the British Museum are from there. Among the horse trappings from the tumulus of Ssolocha is a gold fish which apparently stood upright above the forehead and had a religious-symbolic meaning. It explains the use of a similar gold fish from Vetersfelde in the Berlin Antiquarium, and it illustrates clearly the technique of such work, the gold being nailed over wooden shapes, parts of which have survived. A large silver vase from Voronezh has three curious reliefs of barbarians in pairs, and like the similar vase found at Kul-Oba (Crimea) is probably of the second century B.C. A collection of objects belonging to the Bronze Age of Hungary and dating from the second millennium B.C. was found by peasants in quarrying near Borodinò in Bessarabia; and a remarkable treasure of Byzantine, Sassanid and barbarian art, probably the property of some nomad prince of about 700 A.D. in the district of Constantinograd, government of Poltava (see *A.J.A.* XVII, p. 461). The coins date from 602 to 668. (B. PHARMAKOWSKY, *Arch. Anz.* 1913, cols. 178-234; 74 figs.)

## GREAT BRITAIN

**ARCHAEOLOGICAL DISCOVERIES IN 1912-1913.**—Excavations at the walls of Hadrian and Antoninus Pius, at Corbridge, Holt (near Chester), Wroxeter, Caerwent, Wall (near Lichfield, at the crossing of Watling Street with another Roman road), Casterley (Wilts.), Yewden (near Henley on the Thames), and some other places, are reported by F. HAVERFIELD in *Arch. Anz.* 1913, cols. 281-304 (23 figs.). New towers of Hadrian's wall have been found and evidence gathered that they were all given up at one time. A large stretch of the wall was destroyed by the barbarians about 200 and rebuilt later on a smaller scale but the towers abandoned. In the wall of Pius, at Bemulie or Balmuldy, not far from Glasgow, is a stone fort, 121 x 126 m., adjoining the wall in an unusual way. It seems to have been built by Pius, not by Agricola, and occupied from 140 to 180 A.D., being rebuilt once in that time. Inscriptions found here are one on an altar from the baths and one naming Lollius Urbicus, legate in 141. The seventh campaign at Corbridge (Corstopitum) disclosed a number of buildings unlike those found before, which date from the middle or last part of the second century, succeeding others of the first century. One, a kind of principia, was destroyed by violence about the year 200 and rebuilt later, perhaps by Severus, who was in Britain in 208. It contained an altar (*Discipulinae Augustorum leg. ii. Aug.*), which must be later than 161; an inscription perhaps naming Virius Lupus, governor of Britain in 197; a rude relief of Hercules killing the hydra, and a torso of a Genius or Bonus Eventus. There appear



to be remains of water conduits, Corbridge being on a deep bed of gravel without water. A fine bronze ewer is among the small finds here. The situation of the castellum Aballaba is fixed at **Pap Castle** in Cumberland. An inscription found in a wild valley on Exmoor is the gravestone of one Cavudus, son of Civilis, a reversal of the usual order of a father with a British and a son with a Roman name. **Viroconum Cornoviorum** (Wroxeter) arose at least as early as the Flavian period, perhaps earlier, as a Roman town with the usual public buildings and rectangular plan, and also as capital of the Cornovii, replacing a Celtic *oppidum* on the neighboring hill of Wrekin. In the time of the late emperors it became the third city of Britain, only London and Cirencester being larger. The London Society of Antiquaries have begun systematic excavations like those now finished at **Silchester**. As the houses, in a land where stone is scarce, were built of wood or other perishable materials, only their floors remain. **Kenchester** (Hereford) appears to be the ancient Magnis, and **East Bridgeford** (between Leicester and Lincoln) the Margidunum of the *Itinerarium Antonini*. Here a small irregular area surrounded by a ditch, which was settled about the end of the first century as a civil community, has yielded terra sigillata and bits of mosaic. At **Casterley** is a Celtic town founded under Roman influence about 50 B.C. to 50 A.D., and occupied as late as the fourth century. Here and at several other sites (Caerwent, Yewden), irregular openings under the buildings, that have been called hypocausts, seem to have been used for parching grain that had been reaped before it was ripe.

**LONDON.—A Roman Mosaic in the British Museum.**—The British Museum has recently purchased a Roman mosaic of great interest. It was discovered at Romain-en-Gallia, the site of a Roman town on the bank of the Rhone, opposite Vienne (Isère), to the south of Lyons. The mosaic is distinguished by completeness, only small portions being restored. It measures about 12 feet by 10 feet 6 inches, and formed the floor of a room. The design consists of a central panel with four medallions, one at each corner. The central panel contains a nude figure with a hound; the medallions respectively Dionysus, wreathed, a bust of a young satyr, busts of an old satyr and a Maenad, and busts of a young Pan and a Maenad. Each of these medallions is surrounded by a square border, the corners of which are filled with birds. The prevailing colors in the mosaic are black, white, red, and yellow, but other shades are also introduced. Though not comparable with the finest work in this style in Naples and Rome, this mosaic is of finer workmanship than that of the provincial work found in Britain and Africa. The squares employed are exceedingly small, particularly in the panel and the medallions, and they have been pieced together with extraordinary skill. (*Nation*, January 8, 1914, p. 44.)

**Recent Acquisitions of Coins by the British Museum.**—Sundry ancient coins recently acquired by the British Museum, and not within the field of volumes of the Catalogue soon to be published, are pictured and described with valuable comments by G. F. HILL in *Num. Chron.* 1913, pp. 257-275 (2 pls.).

**A Catalogue of Lantern Slides.**—A catalogue of the lantern slides in the libraries of the Societies for the Promotion of Hellenic and Roman Studies has been issued as a supplement to the *J.H.S.* XXXIII, 1913, in 164 full-size pages; price 2/6. It includes 4509 slides, of which 3704 are Hellenic and 805 Roman, though the latter list is incomplete. These are catalogued under 15 main heads, with many subdivisions, as follows: Colour Slides;



Maps, Plans, and Sections; Topography and Excavation; Inscriptions; Prehellenic Antiquities; Architecture; Sculpture (21 pages); Bronzes; Terracottas; Vases; Painting and Mosaic; Coins; Minor Arts and Handicrafts; Miscellanea; Sets of Slides (twelve selected lists on special subjects). The index occupies eight 3-column pages.

**OXFORD.**—*Acquisitions of the Ashmolean Museum.*—The acquisitions of the Ashmolean Museum in 1912 were:—*Egypt.* Marble head of the crocodile-god of the Fayoum, twelfth dynasty; alabaster goblet from Sinai, with the name of Amenhotep III; numerous bronze objects from the Nubian cemeteries of Faras, among them a mirror case adorned with a head in relief. *Asia Minor.* Hittite mould of steatite; fine hematite cylinder of Syrian type. *Aegean Sea.* Marble vase in form of a sheep, of Aegean period. *Greece and Rome.* Stamnus, maenads carrying the lacerated limbs of Pentheus; dedication, on bronze, of a statue, the work of Heracleodorus, to Dionysus, the dedicators being the members of an association of *περίπολοι*. The library has received a copy of the illustrated Catalogue of Watches in the Morgan Collection. (S. R., *R. Arch.* XXII, 1913 p. 135.)

## NORTHERN AFRICA

**RECENT DISCOVERIES.**—A summary of archaeological work in Tripoli, Tunis, Algeria and Morocco, based chiefly on recent publications, is given by A. SCHULTEN in *Arch. Anz.* 1913, cols. 239–269 (8 figs.). Attention is called to the similarity of the early rock paintings of Africa and those left by members of the same race in caves in France and Spain; also to the question of the blond type among the Berbers, which is considered not of Indo-European origin, and to the historical insignificance of this people which is evidenced also in Spain and should be attributed to a racial incapacity for political life and civilization rather than to geographical conditions. The Limes Tripolitanus, partly in Tunis, follows the natural line which the Italians will also have to use, the northern edge of the table land that rises some 600 metres above the coast plain. It consists of a road with long stretches of wall and ditch, but seems to be fortified only in dangerous places. Most of the names of stations in the *Itinerarium Antonini* have survived in some form. The stations are either small forts of masonry, 30 x 30 m. to 200 x 150 m. often with a “keep” within, or fortified houses (*burgi*, Arabic *bordsh*) of rough stones, 9 x 15 m. Isolated castella before or behind the line are for the protection of roads crossing it. The castella are more like those of the Arabian frontier than the later one of Germany or England. A milestone of the year 237 and various inscriptions show that the emperors Maximinus and Maximus built or repaired a road from Leptis Major and the military roads from Carthage and Hadrumetum to Theveste and that from Tacape to Capsa. The limits of the Punic city of Carthage, as defined by the cemeteries, show that it occupied only the southeast corner of the peninsula north of the lake of Tunis, which indeed extended farther north than now making a circuit of 7000 m.; hence Scipio’s camp or line of circumvallation must have lain on a curve, from the neck at the south near El Kram northward and around the hill of the Odeum and the temple of Juno, to reach the sea somewhere near S. Monica. His mole or dam lay across the mouth of the shallow bay north of El Kram from which the two

harbors were entered. Remains of massive masonry along the coast farther north, are from a sea-wall, not a mole or quays. The early predominance of Egyptian influence at Carthage gave way to that of Greece in the second century B.C., after some two centuries of rivalry; but under either, Punic industry always remained barbarian. The economic reason for the tight grip upon Spain and Africa was in the cultural inferiority of Carthage, which made it possible for her to export her wares only to the less advanced countries. The Semites did not spend much time outside of Carthage until after the destruction of the city, but the mausoleum at Thugga as well as that at Medrassa is pre-Roman. The mausoleum at Mesdudsh between Cillium and Thelepte, has been restored; and two similar ones discovered further south, in a now desolate region. In the Roman Sufetula, the forum, with the three temples of the capitolium at one end and an imposing gateway at the other, has been restored, and the plan of the city published. The house at Bulla Regia with the beautiful Amphitrite mosaic and others at Thugga, and elsewhere are partly underground, with light from the court, a precaution against the heat. The national fondness for animals is seen again in a number of mosaics, one showing a number of tame bears with their names, others a fishing party, a bear hunt, and Orpheus surrounded by a crowd of beasts. The frequent duplication of names in this country is illustrated by the difficulty of identifying Zama Regia of the Second Punic War with either of the known sites that bear that name. A Roman lead mine from which zinc is now taken, is in the mountains north of the Bagrada. In a study of the water system of Tunis, it seems that the numerous rough stone walls, much ruined, which have been little regarded, were the most important part of the Roman system of controlling the torrents and distributing the water. Inscriptions give or confirm many identifications of ancient sites. Two colonies of Marius's veterans are found in the Bagrada valley, and many so-called Caesarian foundations as Sicca, are really Augustan. The leaden *defixiones* hitherto known only at Carthage and Hadrumetum have been found at Pupput, Cirta, and other places. Two bronze statuettes that have been taken from the harbor of Hippo Regius and some amphorae in the sea near Thapsus suggest other ancient shipwrecks.

**ALTHIBUROS.**—Excavations in 1912.—In *Notes et documents* VI (Paris, 1913, E. Leroux), pp. 5-49 (3 plans; 3 pls.; 13 figs.) A. MERLIN describes the discoveries made at Althiburos in 1912. The Forum, which was 23.35 m. by 30.80 m., was surrounded by a colonnade 6.90 m. wide. Northeast of it was a tetrastyle Corinthian temple, near which were found several inscriptions, including the bilingual discovered in 1908. On the northwest side of the Forum were several small buildings, one of which was a shrine of Athena. The cult statue was found with the head missing. On the southwest side two flights of steps led down to the street which separated the Forum from the Capitol. To the west, spanning this street, was a triumphal arch erected by the city in honor of Hadrian. Two more fragments of the dedicatory inscription of the Capitol were found. It dates between 185 and 191 A.D. A peculiar building to the east, not yet identified, consisted of two rectangular halls open to the sky, and a vaulted circular room. Two houses were excavated, in one of which was an interesting mosaic of a man fishing; and in the other, many rooms with mosaics laid in elaborate geometric patterns, and in one room busts of the muses in mosaic. Pp. 51-59 (fig.) E. VASSEL discusses the bilingual inscription in Punic and Latin.

**HADRUMETUM.**—Grave Inscriptions in Mosaic.—In *C. R. Acad. Insc.* 1913, pp. 432–436, Canon LEXNAUD publishes four Christian grave inscriptions in mosaic found at Hadrumetum in 1913.

**KHANGUET EL-HADJAJ.**—Latin Inscriptions.—In *B. Soc. Ant. Fr.* 1913, pp. 178–180, P. MONCEAUX publishes three short Latin inscriptions found in 1912 at Khanguet El-Hadjaj and Sidi-Daoud.

**TEBOURSOUK.**—The Proconsulship of L. Naevius Aquilinus.—In *M. Soc. Ant. Fr.* LXXII, 1912, pp. 109–158, A. MERLIN and L. POINSSOT publish the last three lines of an inscription found embedded in the Byzantine citadel at Teboursouk, Tunis, in 1911. The first four lines had been erased. It has to do with the dedication of the restored baths at Carthage in the proconsulship of L. Naevius Aquilinus, not previously known. This must be placed between 253 and 261 A.D.

**THUBURBO MINUS.**—Colonia Octavanorum Thuburbo.—In *C. R. Acad. Insc.* 1913, pp. 436–440, A. HÉRON DE VILLEFOSSE publishes an inscription recently found at Tebourba (Thuburbo Minus) in which mention is made of *universus ordo splendidissimae col(oniae) VIII Thub(urbitanae)*. This proves that the town was a colony. The VIII seems to mean that soldiers of the eighth legion settled there.

**UTICA.**—Recent Discoveries.—In *C. R. Acad. Insc.* 1913, pp. 106–114, A. MERLIN reports upon recent discoveries at Utica. Five interesting inscriptions have been found, (1) a dedication to the quaestor Q. Numerius Q. fil. Rufus, dating from shortly after the time of Sulla; (2) a dedication to Titus dating from 80–81; (3) another to Q. Marcius Turbo, who became praetorian praefect in 119; (4) a marble vase inscribed *Alce[?]la proc(urator) m(armorum) n(ovorum) cantharum fecit*; (5) the gravestone of an *obstetrix* Licina Victoria. The Count de Chabannes-La Palice excavated a house which contained several mosaics. Upon the largest of these appear three ships in two of which Venus is represented reclining and surrounded by cupids. The third ship is filled with cupids. In the sea are fishes and cupids riding on dolphins. Above is another scene consisting of cupids and peacocks; while below are sea-monsters with the heads of various animals,—horse, goat, lion, tiger, and among them are Nereids. The house was also adorned with frescoes. In another house was a mosaic with a hunting scene, and below a man gathering olives.

## UNITED STATES

**NEW YORK.**—Acquisitions of the Metropolitan Museum.—In *B. Metr. Mus.* VIII, 1913, pp. 152–158 (10 figs.) Miss G. M. A. R(ichter) describes the more important Greek vases acquired by the Metropolitan Museum in 1912. These include a signed cylix of Euphronius (Εὐφρόνιος ἐποίησεν), considerably broken, having on its interior medallion a standing Heracles accompanied by a youthful attendant (Fig. 3), and on its under side Heracles contending with the sons of Eurytus, and with an opponent now lost; a signed cylix of Hiero ([Ι]έρων ἐποίησεν), with figures of men and women; a two-handled Mycenaean cup; a vessel shaped like a pomegranate of geometric date; a Phalerum jug, intact even to the cover; a vase in the form of a seated actor; five black-figured cylices, three dating from the middle of the sixth century and the other two a little later; a black-figured amphora with



a marriage procession represented on one side and a Dionysiac scene on the other; a black-figured hydria with a contest between Heracles and Triton for its principal scene, and Theseus carrying off Antiope on the shoulder of the vase; several red-figured vases including two Nolan amphorae, a rhyton consisting of two heads back to back; the interior of a cylix of the fine style with figures of Apollo and Calliope; the lower part of a *λέβης γαμικός*; and part of a crater with a scene representing the death of Tydeus; also part of a crater of early fourth century date with figures of Marsyas, Artemis, Hera, and Athena; and a fine white lecythus with two figures bringing offerings to a tomb. *Ibid.* pp. 173-179 (9 figs.) she describes the sculptures and terracottas not already published acquired during the same period. These include an Attic grave monument in the form of a vase; the head of an old woman of Hellenistic date; a youth on horseback in relief, dating from the fourth century B.C.; a pointed pillar with a snake about it and a wreath on top symbolical of Apollo Agyieus; a head from an archaic relief from Megara in which the eyes were set in; and three small heads, one of a youth dating from the fifth century B.C., one of a boy of the fourth century, and one of a baby of Roman date. Among the terra-cottas are three archaic Greek reliefs, the most important being a figure of Phrixus on the ram (published in *Annali dell' Inst.* 1867, Tav. B. 'p. 90); part of a "Locrian" relief representing Hades carrying off Persephone; a small plaque from Orvieto with two warriors clasping hands; four reliefs from "Canosa" vases; two large mural reliefs with satyr and Maenad



FIGURE 3.—HERACLES ON CYLIX  
SIGNED BY EUPHRONIUS

dancing; a figurine representing a woman arranging her hair with the help of a mirror which rests on her knee; a statuette of Priapus; six statuettes and some miscellaneous antiquities from Tarentum, the best representing a dancing girl; a terra-cotta head three quarters life size from Thebes, dating from the seventh century B.C.; and a gargoye in the form of a panther's head of late Greek or Roman date. Other acquisitions are a portion of a Roman fresco representing a satyr with the infant Dionysus on his left arm and a bunch of grapes in his right hand, an imitation of the Hermes of Praxiteles; a fine gold rosette with smaller rosettes on its petals and a griffin's head in the centre, from Rhodes, probably part of a diadem, dating from the archaic period; six glass vessels from Syria; and three carved ivories of Roman date. *Ibid.* pp. 266-270 (7 figs.) the same writer describes the bronzes acquired during 1912. These consist of ten vases found in a tomb at Falerii dating from the end of the sixth or beginning of the fifth century B.C., all of careful workmanship, with figures on the handles; a statuette 51.5 cm. high of the Aphrodite of Cnidus (Fig. 4); two archaic Greek statuettes, one a youthful Heracles, and the other Silenus carrying off a nymph (Fig. 5),

both dating from the sixth century. The Silenus has hoofs. There were also acquired a statuette of a standing youth of fifth century type, and the right foot of a colossal statue of Roman date.



FIGURE 4.—STATUETTE OF APHRODITE<sup>8</sup>



FIGURE 5.—SILENUS AND NYMPH

**The Stele of Menthu-Weser.**—In *B. Metr. Mus.* VIII, 1913, pp. 213, 216–218 (fig.) Miss C. L. R(ANSOM) describes the stele of Menthu-Weser acquired by the Metropolitan Museum in 1912. It is 1.03 m. high and 0.50 m. wide and came from Abydos. It represents the deceased seated in front of a table loaded with viands. Above is a long inscription which is important philologically and for our knowledge of economic conditions in Egypt during the Middle Kingdom. The slab is nearly perfect and dates from the seventeenth year of Sesostri I, about 1663 B.C.

**The Tomb of Per-neb.**—In *B. Metr. Mus.* VIII, 1913, p. 251, it is announced that the large tomb of Per-neb of the fifth dynasty has been purchased from the Egyptian Government and removed from Sakkara to the Metropolitan Museum.

**Nubian Antiquities.**—In *B. Metr. Mus.* VIII, 1913, pp. 200–208 (6 figs,) Miss C. L. R(ANSOM) describes Nubian antiquities from Faras, about twenty-five miles north of the second cataract, recently acquired by the Metropolitan Museum. There are twenty-one objects from a grave of the Early Dynastic period including hand-made pottery; also pottery and other objects from the Middle Kingdom; and a series of cups, bronze vessels, and necklaces dating from the second to the fifth century A.D. In all more than seventy objects were added to the Museum collections.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**BAWÏT.**—**New Excavations.**—The excavations undertaken by G. MASPERO at Bawït are described by him in *C. R. Acad. Insc.* 1913, pp. 287–301. The new researches have demonstrated that the remains are not a necropolis as was supposed by the previous excavators, but the actual monastery of Apa ApoHo, of which the fortified enclosing wall can be traced. The largest edifice so far discovered is a hall 29 x 7 m., decorated with a stucco imitation of marble veneering by a painter named Johannes, who has left his signature on the walls. Graffiti scratched on the walls show that this decoration cannot be later than the early seventh, or the sixth century. A niche made in the wall after this decoration was completed is decorated with one of those Coptic transformations of the Syro-Palestinian Ascensions which is found again in chapel XLII at Bawït, excavated ten years ago by Clédat. This is, of course, later than the rest of the decoration of the hall. It represents the Saviour enthroned amid the Evangelistic beasts, and between two angels; below is a seated figure of the Madonna between two rows of the apostles, to which are added at either end two more figures, one of which is Schenouti, the hero of Coptic monasticism. The niche has been removed entire to the Cairo museum. Another fragment of a fresco represents an archangel holding three little figures (the Three Hebrews of the Fiery Furnace?) in a sort of napkin, —a fresco which retains the imprint of good Hellenistic style. The most extraordinary discovery is a fresco representing a parody, of the eighth or ninth century, of a scene in a court of justice.

**CONSTANTINOPLE.**—**Christian Sculptures in Constantinople.**—In *R. Arch.* XXI, 1913, pp. 333–339 (3 figs.) JEAN EBERSOLT publishes five fragmentary works of sculpture in the museum at Constantinople. The first, found at Macri-Keui, the ancient Hebdomon represents four draped figures, three of whom stand in the posture of ancient orators, while the fourth holds a book-roll. The persons may be from a group of the Saviour and apostles. The heads are wanting. The fragment may be from a chancel rail or an ambo. The other fragments are on a much smaller scale and probably came from curved vessels or plates. One, of unknown provenance, represents David with sling and shepherd's staff. The others are from Laodicea on the Lycus, in Phrygia. The scenes represented are (1), the Temptation of Adam and Eve, Abraham's Sacrifice, the Raising of Lazarus; (2) two scenes of the story of Jonah; (3) two scenes from the same story, and the Cursing of the Figtree. All these sculptures are of the fourth century. The first has a style of almost classic excellence; the others are indications of the importance of Asiatic ateliers in the fourth century A.D.

### ITALY

**ACQUISITIONS OF ITALIAN GALLERIES.**—The well-known "San Giovannino" of Donatello, formerly in Casa Martelli, has recently passed to the Bargello (*Rass. d'Arte*, XIII, 1913, July, p. I.) The statue is the subject of a





FIGURE 6.—THE VISION OF OCTAVIAN; FRESCO BY NICCOLÒ SOGGI.  
AREZZO; NUNZIATA.

brief and well-illustrated article by G. DE NICOLA in *Boll. Arte*, VII, 1913, pp. 277-280. The Brera gallery in Milan has recently acquired the Nativity of Correggio, formerly in the Crespi collection (*Rass. d'Arte*, XIII, 1913, July, p. I). The Academy at Venice has become the owner of a Venetian primitive of the fourteenth century, representing the Madonna, with angels and a donor (described by G. FOGOLARI, *Burl. Mag.* XXIV, 1913, pp. 27-28).

**NEW SIENESE PICTURES.**—F. MASON PERKINS publishes an article (to be continued) in *Rass. d'Arte*, XIII, 1913, pp. 121-126, on certain unknown or unpublished paintings of the Sienese school. The most important are: a triptych belonging to the Compagnia di S. Caterina della Notte, in the Spedale di S. Maria della Scala, at Siena, a work by Taddeo di Bartoli, representing the Madonna with angels and saints; a Madonna by Sassetta in the Castelli-Mignaelli collection at Rome; a cassone-front by Giovanni di Paolo in a Roman private collection; a Holy Family by Benvenuto di Giovanni in the Platt collection at Englewood; a portrait of a young man by the same painter in the Munich gallery; a female portrait in the Widener collection by Neroccio de' Landi; a cassone-front (Rape of Europa) by Francesco di Giorgio, in the Louvre; and another cassone-front by Fungai in the Rothschild collection at Paris.

**AREZZO.**—A Recently Discovered Fresco.—In *Boll. Arte*, VII, 1913, pp. 320-324, A. DEL VITA describes the fresco by Soggi recently found in the Nunziata at Arezzo (Fig. 6), and recounts the evidence as to its date, subject, etc.; which is given by Vasari and other sources. The fresco must have been finished by 1528. The artistic quality is not high, but the work is interesting on account of certain portraits among the personages represented, and the rarity of the subject: "The Tiburtine Sibyl showing to the Emperor Augustus the vision of the Madonna."

**BOLOGNA.**—A Madonna by Niccolò Dell' Arca.—A reproduction of an interesting terra cotta Virgin, clasping her hands above the Child who is sleeping on her lap, is given by I. B. SUPINO in *Atti e Mem. R. Dep. Stor. Patr. Romagna*, 1913, pp. 35-37. The group has been preserved hitherto in a private collection at Bologna, where it was ascribed to Jacopo della Quercia. Supino ascribes it without hesitation to Niccolò dell' Arca.

**FLORENCE.**—A Giottesque Fresco.—At Florence, repairs to a chapel in S. Ilario have brought to light a Giottesque fresco representing the Madonna with St. Anthony, St. Nicholas, and St. Ilario. The figures are life-size. (*Rass. d'Arte*, XIII, 1913, August, p. I)

**PARMA.**—A Twelfth Century Relief.—At Parma, in the course of repairs in the Sala Verdi, which was once the church of the Carmine, there has come to light a relief of the twelfth century representing evangelists and doctors of the church which is regarded as part of the decoration furnished the church by Benedetto Antelami in 1178. Hitherto the only existing portion of this decoration was the well-known "Deposition." (*Rass. d'Arte*, XIII, 1913, July, p. II.)

**ROME.**—Monuments of the Province of Rome.—In *Boll. Arte*, VII, 1913, pp. 231-271, and 291-305, A. MUÑOZ writes of the monuments of the Roman province and their restoration. In the first article, he treats the painting in the church of Anguillara Sabazia by an artist of the end of the fifteenth century, of the school of Lorenzo da Viterbo; frescoes of the trecento in S.

Martino al Cimino; some mural paintings at S. Francesco di Nettuno; and several monuments at Trevignano, particularly at S. Maria Assunta, whose chief treasure is a large Raphaellesque fresco representing the *Dormitio Mariae*. The second article takes us to Viterbo where the writer describes a fourteenth century relief in the *Domus Dei*, some allegorical frescoes in the ex-convent of the Good Shepherd, a ciborium, probably by Pellegrino da Viterbo, in the Mazzatinta chapel in S. Maria della Verità, a Madonna in fresco by Pastura, and certain frescoes by pupils of his in S. Giovanni dei Frati.

**An Unknown Fresco.**—In a small church known as the Annunziatella on the Via Ardeatina near Rome, is an altar-piece representing the Annunciation, which was practically unknown until its recent restoration by the Ufficio dei Monumenti. The style is that of an artist influenced by Melozzo da Forlì, but it cannot be assigned to Antoniazio Romano. (G. BERNARDINI, *Rass. d'Arte*, XIII, 1913, p. 120.)

**SELVA DI CADORE.**—Frescoes in S. Lorenzo.—In *Rass. d'Arte*, XIII, 1913, pp. 113–117 A. FROVA publishes an account of the church of S. Lorenzo in Selva di Cadore, and especially of the frescoes relating to the story of the titular saint which decorate the lunettes of the apse. The vault of the apse is adorned with the figure of God the Father, surrounded by evangelists, doctors and saints. The writer is inclined to ascribe the series to a Venetian artist, and to assign it to 1544, a date inscribed on one of the episodes of the life of St. Lawrence, although the style indicates an earlier period. The article also gives a description of two other paintings of the church; an altar-piece representing St. Jerome in the desert, and a predella with scenes from the life of St. Lawrence.

**TIVOLI.**—Frescoes of the XII Century.—Removal of whitewash in the church of S. Silvestro has brought to light a number of frescoes which evidently belong to the decorations which the church received in the twelfth century, and of which the apse fresco is at present the only visible portion. The arch is decorated with a Christ in Glory, set in a medallion, and with the four evangelistic symbols. Below on either side is a group of prophets. Under these groups are frescoes representing the Virgin, with prophets and saints, and the Conversion of Constantine by St. Sylvester. (*Rass. d'Arte*, XIII, 1913, September, p. II).

## FRANCE

**ABONDANCE.**—Savoyard Frescoes of the Fifteenth Century.—Their first publication is given to the interesting frescoes of the cloister of the ancient abbey of Abondance in Haute-Savoie by C. DE MANDACH (*Gaz. B.-A.* IV-X, 1913, pp. 103–130). He dates the frescoes between 1480 and 1490 and finds in them a mixture of Italian with Gothic art, as might be expected in a land situated as is Savoy. Similarities to the paintings in St. Gervais in Geneva show that the Swiss paintings have been dated too early, and belong really to the latter half of the fifteenth century. The writer suggests the name of Nicholas Robert as the author of the frescoes, an artist who figures in the archives of Savoy from 1465 to 1508.

**ALESIA (ALISE-SAINTE-REINE).**—The "Basilica" of Sainte Reine.—In *R. Arch.* XXII, 1913, pp. 287–290, is an extract from an address before the Société des Sciences de Semur by M. TOUTAIN, in which the discovery of walls



and a number of sarcophagi, one of which is very large and has a hole in the top, is described. The speaker claimed that the walls were those of the early basilica of Sainte Reine and the sarcophagus the one in which her remains reposed. S. REINACH adds a note in which he says that the discovery is simply of a Merovingian necropolis, not of the basilica.

**PARIS.—Provenance of Late Gothic Wooden Panels.**—Two panels in the collection of the Marquise Arconati-Visconti representing angels holding shields with an escutcheon, and two others of somewhat inferior workmanship but similar design in the South Kensington museum, prove to be the missing parts of the choir stalls of the cathedral of Sainte-Claude (Jura). They seem to be part of the carvings done for the church by Jean de Vitry in 1465,



FIGURE 7.—LEAVES FROM A GOTHIC PRAYER BOOK

and show considerable affinity with Conrad Witz, and with the "Master of the Playing-cards." The stalls are the product of a school of sculptors of Geneva, whose activity is further represented by many other stalls in the churches of Savoy. The Paris panels are promised to the Louvre. (C. DE MANDACH, *Gaz. B.-A.* IV-X, 1913, pp. 281-298.)

**A Gothic Prayer Book.**—M. BERNATH publishes in *Burl. Mag.* XXIV, 1913, pp. 131-134, some specimens of a prayer-book in a private collection at Paris (Fig. 7), which formerly belonged to the Franciscan monastery of Apt in Vaucluse. The calendar contains the name of S. Elzearius, canonized in 1368, but omits that of his wife St. Delphine, who was made a saint in 1372; the book was written, therefore, between these two dates. The script and decoration is French, but the "historieur" was clearly an Italian, which points to an origin at Avignon for the manuscript. Bernath suggests that the book may have been the property of St. Delphine herself.

**An Important Acquisition of the Louvre.**—The Louvre has recently acquired its first authentic Van der Weyden in the form of a triptych representing Christ, the Virgin, and John the Evangelist in the central panel, and in the wings John the Baptist and Mary Magdalen. The history of the picture can be traced with certain lacunae to its mention in the will of its first owner, Catherine of Brabant, wife of Jean Bracque, who died in 1452. The arms of the families of Brabant and Bracque appear on the reverse of the wings. There is no signature, but the similarities to other works of Roger Van der Weyden, especially to the Last Judgment of Beaune, are incontestable. (P. LEPRIEUR, *Gaz. B.-A.* IV-X, 1913, pp. 257-280.) In *R. Arch.* XXII, 1913, pp. 282-286 are several communications about the triptych, two by SEYMOUR DE RICCI, and one by ADOLPHE HOCQUET.

**The Signature of Jean Fouquet in the "Heures de Laval."**—In *Gaz. B.-A.* IV-X, 1913, pp. 1-23, F. DE MÉLY analyzes the style of the miniatures of the "Heures de Laval" (Bibl. Nat. ms. fr. 920), pointing out that while the first series of miniatures, and the battle-scenes, recall the style of Fouquet as reflected in other works attributed to him, notably in the Yates Thompson "Antiquité des Romains," other hands may be traced in the miniatures, and the signatures of other artists found, e.g.: Wielan, Rubeys, Nicole, Varin, Mathiev, Ivone, A. Coulart. On the frontispiece, however, one finds the signatures: Bourgeo, and Juan or Jean Fouquet, who was evidently the *maître d'atelier* in charge of the illumination of the book. The writer also notes that the appearance of the palace of Jacques Coeur, which was finished in 1453, in the view of Bourges forming a background to the miniature representing the story of Bathsheba, dates the manuscript after Fouquet's journey to Italy (ca. 1447), a date also indicated by the Italian reminiscences occurring in the miniature.

**VILLEVENARD.**—Merovingian and Carolingian Remains.—In *L'Homme préhistorique*, I, 1913, pp. 137-148 (4 figs.) L. COUTIL and M. ROLAND record the opening of 135 graves in the Merovingian and Carolingian cemetery at Villevenard (Marne) in 1907, 1908, and 1910. They contained iron weapons, vases of pottery and of glass, and various objects of bronze, gold, and silver. The cemetery dates from the fifth to the ninth century.

## SWITZERLAND

**DISENTIS.**—The Early Frescoes.—In *M. Soc. Ant. Fr.* LXXII, 1912, pp. 226-243 (4 pls.; 5 figs.) E. A. STÜCKELBERG describes the early frescoes found at Disentis (Grisons) from 1906 to 1911. They all come from the second church of Saint Martin which was erected between 717 and 739, and date from that time. Some of the figures were of life size, and some larger and some smaller. They seem to have been the work of different artists. The modelling is very rude, and the faces have no individuality. Smooth foreheads, full cheeks, and strong jaws are characteristic of them all. There are no female figures, and there is no trace of a halo. They were drawn upon the plaster when it was wet. It is not possible to determine whether the figures were separate or arranged in groups. The writer finds the closest parallel to them in the rude drawings in the manuscripts of Saint Gall, and in the heads on Merovingian coins.

## GREAT BRITAIN

**A NEW PETER BREUGHEL THE ELDER.**—"The Proverbs of the Low Countries" is the title of a painting recently discovered by M. J. FRIEDLANDER in an English private collection, which he publishes in *Z. Bild. K.* XLIX, 1913, pp. 9-12. It measures 117 x 163 cm. and is a composition of endless detail. The painting is signed and dated 1559.

**LONDON.**—**A New Velasquez?**—The "Kitchen Maid" which figured in the recent exhibition of Spanish Old Masters at the Grafton Gallery is attributed on internal evidence to Velasquez' earliest period by A. DE BERUETE Y MORET, *Burl. Mag.* XXIV, 1913, pp. 127-128.

## UNITED STATES

**BOSTON.**—**An Acquisition of the Museum of Fine Arts.**—The Boston Museum of Fine Arts has recently acquired a tomb-relief, French, of the fourteenth century. (*B. Mus. F. A.* XI, 1913, p. 44.)

**CAMBRIDGE.**—**Acquisitions of the Fogg Museum.**—The most important of the Italian primitives recently acquired by the Fogg Museum are described in the *B. Mus. F. A.* XI, 1913, pp. 35-39, as follows: a Giottesque panel attributed to Agnolo Gaddi; a pinnacle from an altar-piece by Ambrogio Lorenzetti, painted with a figure of St. Agnes; a large altar-piece by Benvenuto di Giovanni replaced in the Museum after an absence of about eleven years; a "St. Jerome in his Study," by Matteo da Siena, signed and dated 1482; a Madonna by Taddeo di Bartolo. Other acquisitions of later periods are: a Holy Family by Pinturicchio; a panel representing St. Fabian, by either Melozzo or Antoniazio Romano; a "Sposalizio" of St. Catherine, by Bernardino di Mariotto; a "Madonna with music-making Angels" by an Umbrian master close to Giovanni Boccatis; an Annunciation by Bastiani; a Madonna of the Bellini school; a Holy Family, by Polidoro; Christ appearing to a Nobleman by Bassano; a Descent from the Cross, by Isenbrandt; a "St. Luke painting the Madonna," of the school of Quentin Metsys; and a painting probably to be assigned to the early French school, "The Annunciation to the Virgin of her approaching Death."

**NEW YORK.**—**Carved Italian Chests.**—Three carved chests of the sixteenth century, which figured in the sale of Mrs. Lydig's collection in April, 1913, are described by F. J. Mather, Jr. in *Burl. Mag.* XXIV, 1913, pp. 69-74. Two of them form a pair which was probably manufactured in the Tatti workshop. The other is signed by Baccio Bandinelli and dated 1536. It is decorated with an elaborate "Slaughter of the Niobids."

**Acquisitions of the Metropolitan Museum.**—The Metropolitan Museum has recently added to its collections: an Adoration of the Magi by Hieronymus Bosch (*B. Metr. Mus.* VIII, 1913, pp. 130-133); three panels by Botticini (*ibid.* pp. 214-215); a number of English embroideries dating from the fifteenth to the seventeenth century (*ibid.* pp. 190-197); a mantel-piece by Pedoni ca. 1500 (*ibid.* pp. 198-199); two memorial effigies by Olivieri, late sixteenth century (*ibid.* pp. 218-220); a bust of the youthful Christ, by Desiderio da Settignano; a bust of the young St. John, by Benedetto da Maiano; Hercules and Antaeus, a group by Gianbologna; a high-relief in a



niche representing Judith, by Amadeo; a "Head of a Man" in the style of Guido Mazzoni; two cassoni of the Renaissance from Central Italy and Florence; a French Romanesque capital of the twelfth century (*ibid.* pp. 245-250); and the extensive Altman bequest, including such important pieces as Luca della Robbia's Madonna, Hans Memling's Betrothal of St. Catherine, paintings by Rembrandt, Dürer, and Velasquez, a Young St. John by Mino da Fiesole, the Rospigliosi cup attributed to Benvenuto Cellini, etc. (*ibid.* pp. 226-239).

**PHILADELPHIA.**—The Identification of Four Paintings by Botticelli.—Four predella panels in the Johnson collection at Philadelphia, representing episodes from the life of the Magdalen (Fig. 8) are proved by H. P. HORNE in *Rass. d'Arte*, XIII, 1913, pp. 147-154 to have belonged originally to an altar-piece painted by Sandro Botticelli for the Augustinian nuns of Sant' Elisabetta delle Convertite at Florence.



FIGURE 8.—BOTTICELLI; REPENTANCE OF THE MAGDALENE. JOHNSON COLLECTION, PHILADELPHIA

## ABBREVIATIONS

*Abh.*: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *Am. Archit.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio Storico Lombardo. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.

*Beitr. Assy.*: Beiträge zur Assyriologie. *Ber. Kunsts.*: Amtliche Berichte aus den Königlichen Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Arte.*: Bollettino d' Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. Brux.*: Bulletin des Musée Royaux des arts decoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Mon.*: Bulletin Monumental. *B. Com. Rom.*: Bollettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bollettino di Archeologia Cristiana. *B. Pal. It.*: Bollettino di Paleologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

*Chron. Arts*: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum.

*'Εφ. 'Αρχ.*: 'Εφημερίς 'Αρχαιολογική. *Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

*Fornvänner*: Fornvänner: meddelanden från K. Vitterhets Historie och Antikvitets Akademien.

*Gaz. B.-A.*: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

*I.G.*: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A.* IX, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

*Jb. Arch. I.*: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *AJh. Oest. rech. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J.A.O.S.*: Journal of American Oriental Society. *J. B. Archaeol.*: Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*:

Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens).

*Kb. Gesamtver.*: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Klio*: Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

*Mb. Num. Ges. Wien*: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palästina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst.

*N. D. Alt.*: Nachrichten über deutsche Altertumskunde. *Nomisma*: Nomisma: Untersuchungen auf dem Gebiete der antiken Münzkunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bullettino di Archeologia cristiana.

*Or. Lit.*: Orientalistische Literaturzeitung. *Or. Lux*: Ex Oriente Lux.

*Pal. Ex. Fund*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά*: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας. *Proc. Soc. Ant.*: Proceedings of the Society of the Antiquaries.

*Rass. d'Arte*: Rassegna d'Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Assy.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artístico-arqueológico Barcelonesa. *R. Arch. Bibl. Mus.*: Revista de Archivos Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ep.*: Revue Épigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

*Sächs. Ges.*: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

*Voss. Ztg.*: Vossische Zeitung.

*W. kl. Phil.*: Wochenschrift für klassische Philologie.

*Z. D. Pal. V.*: Zeitschrift des Deutschen Palästina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.





## DISCOVERY OF THE CAPITOLIUM AND FORUM OF VERONA

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### [ PLATE II ]

A Veronese inscription records the transfer of a statue to the Forum from the Capitolium where it had long been lying, apparently fallen from its pedestal.<sup>1</sup> This happened in *ca.* 380 A.D. Verona is, therefore, one of the few cities of Italy—only eight according to Wissowa<sup>2</sup>—where the existence of a Capitoline temple is certain.<sup>2</sup> It is a tradition in Verona that this same statue is the one that still stands, with its medieval additions, in the *Piazza dell' Erbe*, the local "mascot" *Madonna Verona*.

This Capitolium and the Judicial Forum connected with it have never been located. It has been taken for granted that they were situated on the left bank, on the other side of the river from the bulk of the city; that is, at Castel S. Pietro, the ancient *arx* of Verona. It was thought that in consequence of the total destruction of ancient buildings at this point, especially by the Visconti in building the fortress, there was no hope of finding the least trace. The students of Roman Verona had, therefore, decided to be satisfied with its splendid amphitheatre, the recently uncovered theatre, and the important Roman gates of Porta Borsari and Arco dei Leoni—a group which

<sup>1</sup> *C.I.L.* V, 3332, now in the Museo Lapidario: Hortante beatitudine temporum DDD. NNN. Gratiani Valentiniani et Theodosii Augg3. Statuam in Capitolio diu iacentem in cereberrimo fori loco constitui iussit. Val. Palladius VC. Cons. Venet. et Hist.

<sup>2</sup> Kuhfeldt, *De Capitoliis imperii romani*, enumerates the following: (1) Capua, (2) Nola, (3) Pompeii (?), (4) Histonium, (5) Marruvium, (6) Abellinum, (7) Beneventum, (8) Ostia, (9) Falerio, (10) Faesulae, (11) Florentia, (12) Ravenna, (13) Verona, (14) Aquileia, (15) Brixia (?), (16) Tergeste. Wissowa in *P.W. s.v.* gives only *eight* capitolia in Italy as certainly proved by historical texts or inscriptions: that is Nos. 1, 4, 5, 7, 8, 9, 10 and 13 of the above list, placing the rest, with some others, such as Saepinum, Puteoli, Suessula, Formiae, Peltuinum and Aquae Cutiliae, in a list of mere possibilities.

makes of Verona in its remains the most important Roman city in Italy after Rome and Pompeii.

It was my opinion, however, that this premise was a mistaken one and that, according to a more usual rule, the Capitolium and Judicial Forum should be sought near the intersection of the *cardo maximus* and *decumanus maximus* in the heart of the city on the other or right bank of the Adige. I was strengthened in this opinion by the name S. Giovanni in Foro given to an early church at this point and especially by the early religious law which I recently discovered, according to which the consecrated area of a Roman colony could not be on *both* banks of a river, because the formula by which the consecration was effected could not pass running water. To this I shall return later.<sup>1</sup> While holding this opinion as to the location of Forum and Capitolium, I had no expectation of ever being able to put it to the proof because there was apparently not a trace of ancient ruins at this point nor any record of past discoveries there.

I was in Verona in November, 1912, for further study of the Roman city gates, and especially of the destroyed arch of the Gavii, which I had identified as the Colony or Municipal arch of Verona.<sup>2</sup> This arch stood across the *decumanus* as it approached the city before it entered it by passing under the principal gate in the Roman walls now called Porta Borsari. The present wide street called Corso di Porta Borsari follows exactly the old *decumanus* line until it reaches the Piazza dell' Erbe, which appears to correspond to the Market forum of the Roman city. It was here that the *cardo* street intersected the *decumanus*.

In passing through this section one day with the engineer Giusti, superintendent of buildings of Verona, I investigated the spot, south of the Corso Borsari, where I believed the Capitolium to have stood, between it and the Via Pellicciai. We both noted that exactly at this point there was a considerable hillock, with its centre in the Piazzetta di S. Marco. It flashed into my mind that this hillock must be artificial, because the ground on which Verona stood, in a sharp S-like bend of the

<sup>1</sup> Paper read, October, 1912, before the International Archaeological Congress and to be published in its Report. Also paper read at annual meeting of the Archaeological Institute of America, December, 1911; see abstract, *A.J.A.* XVI, 1912, pp. 109 f.

<sup>2</sup> Frothingham, *Roman Cities in Italy and Dalmatia*, pp. 251 ff.



river and enclosed by it, was entirely a level alluvial deposit. Any elevation then must be due to the accumulation of ruined buildings, and such an accumulation under any point of medieval Verona must be Roman. The reason for the existence of a mound of ruins just at this point was a pertinent confirmation of my theory, because it was the habit to imitate Rome in the colonies so far as possible and to set the Capitolia on an elevation overlooking the Forum. Wherever possible a natural declivity was selected, as at Brescia. But where the ground was level throughout, as at Spoletum, Verona and Ostia, the plan was to raise the temple on a very lofty superstructure, and to approach its platform by a monumental stairway. In the ruin of the city there would be a much greater mass of *débris* to the square yard at this point than anywhere else, and consequently a mound-like appearance when the new surface was leveled and the medieval city was built upon it. Would it not be possible, I asked myself, to find in the substructures of the mediaeval houses of Verona at this point some traces of the original Roman structures?

Sig. Giusti introduced me to some of the shopkeepers, lawyers, wine dealers and others who owned the houses around the Piazzetta di S. Marco. We began under the house at the head of the square facing toward Corso Borsari. Here it was that I thought we might find traces of the Capitolium substructures by descending into the cellars, which we judged were very deep, since a plumb-line could be dropped nearly twenty feet through a skylight opening on the square. The guess proved correct. The results so far surpassed my hopes that instead of discovering only faint traces, I was able, after four days of underground study in the cellars of the houses in this region, to recover not merely the plan but a large part of the structural elements of the lower parts of the Capitolium and Forum and of some of the structures that backed against the temple. This result was due largely to the indefatigable energy and diplomacy of my friend the engineer, Gaetano Giusti. None of the house owners seemed aware of the fact that the walls of their cellars were to a considerable extent Roman, and no Italian archaeologists appear ever to have discovered this fact. It does not seem to have excited much comment that the lower cellar floor at the house in the Piazzetta S. Marco was about twenty feet below the level of the pavement, and that no cellars of that depth

would have been dug *de novo* in the Middle Ages or the Renaissance. It was here that I found, immediately below the skylight, two large tunnel vaults of good Roman construction of concrete faced with brick, with their crowns well below the present street level and isolated, in perfect preservation. These seemed to me the substructures of the Capitoline cella. If I was correct there should be a third parallel vault. This was hunted for and found in the neighboring cellar of a basket-maker. Here also I found the vaulted substructure of the pronaos and then, in other cellars, there came to light other tunnel-vaulted passages that supported the temple platform on either side of the cella, connecting at right angles with that under the pronaos. The outer wall of the podium, of excellent course masonry, was found to continue beyond the line of the pronaos toward the Corso dei Borsari and at right angles to it. By visiting cellar after cellar it was found to continue practically to the line of the *decumanus* = Corso. Investigation of cellars beyond the Corso failed to discover the least trace of any continuation. This was on the east side of what I considered the Forum area. The cellars in a corresponding position on the west side showed that while the same podium had existed here, it was much less preserved and much less utilized as foundation for later constructions. Still, it was here that was discovered the crowning cornice of the podium, which made it possible to reconstruct it in all its features. The other parts of the memberment had been already found in the east wall.

Two or three proofs were needed to substantiate my conjecture that the three parallel tunnel vaults formed the substructure of a triple cella which faced toward the north, and was approached from the *decumanus* street. The first of these proofs would be traces of the monumental stairway toward the north. This stairway would, naturally, be a solid structure, and if it occupied, as I conjectured, the little square of S. Marco and the houses on the declivity between it and the Corso Borsari, there would not exist under these houses any deep cellars like those I had been visiting on either side—east and west of the square. As a matter of fact this turned out to be the case. There was not a trace of a cellar of any sort or of underground passages between the tunnel-vaulted gallery of what I call the pronaos and the street line of Corso Borsari. The downward slope also corresponds exactly to the line of such a monumental staircase and to

the débris that would accumulate at its foot. Excavations would undoubtedly bring its foundations to light.

At the rear or south end of the cella substructure, however, there seemed to be a difficulty. The three tunnel vaults were not closed at that end by any wall, and such a wall had to be presupposed to support the rear wall of a cella. Five minutes with a pick showed that this wall had existed and been demolished. Its foundations were found on the surface. The thickness of this wall was two metres. There remained a minor question to be settled. It was to be supposed that the consecrated area of the temple ended at the rear wall of the cella and that the line of small structures that backed against it and faced on the Roman street parallel to the Corso Borsari (which corresponded practically to the Via Pellicciai) were civil structures, probably shops. In this case religious custom required that the rear wall of the cella and the rear wall of this line of shops should not be a single wall but a double wall. There could be no party wall between a sacred area or *templum* and a profane area. My theory would, therefore, be defective unless it should result either that the wall I had found was a double wall or that there was a second wall parallel to it. There appeared to be no second wall. I reasoned that if the wall we had found were double the heavier part would be toward the temple and the thinner toward the shops. The pick was used again and this conjecture was also found to be correct. There was a thin wall of 0.55 m. toward the shops of Via Pellicciai; then an air space of *ca.* 0.25 m.; then the rear wall of the temple substructure with a thickness of 1.25 m. This discovery solved the last objection to my theory.

It was at this point, just south of the rear of the cella, that we uncovered a small bit of Roman mosaic pavement of a common type of black and white cubes. This gave the level at the centre or highest point of the substructure. From this point the descent toward the level in the rear, on the Via Pellicciai was quite rapid. I uncovered one of the line of staircases which lead from one level to another in these buildings that faced the street. Even at present the method of descent from the little square to this street is correspondingly abrupt and by means of steps in the *vicoli* on either side. There are six steps on the west side (*Scaletta Pellicciai*) and thirteen steps on the east side (*Scaletta S. Marco*). The descent on the front, toward



Corso Borsari, is far more gradual. PLATE II, above, gives a section of the ground which makes further detail unnecessary.

The orientation toward the north and the general arrangement and dimensions being fairly well established, two things were important: (1) to obtain proof of the original Roman level at various points; and (2) to discover remains of the architectural and decorative details, especially of the podium of the temple and the encircling wall of the Forum.

A couple of holes in the dirt bottom of a cellar disclosed the Roman level on both the north and south sides, and made it



FIGURE 1.—PLAN OF CENTRAL PART OF VERONA CORRESPONDING TO ROMAN CITY

(Augustan walls and main avenues in ink)

possible to complete the measurements and study of mouldings, pilasters, cornices, etc., which can be seen in the accompanying drawings. They were all made from the sketches and measurements of myself and Prof. Gaetano Giusti by the architect G. Malgherini of Rome, who has made a specialty of the archaeology of Roman architecture.

Whatever it was that I had found, one thing was certain: that it was of one design and one construction and part of a long line of free standing low walls with intermediate constructions. It was not easy, in the maze of cellars, working lantern in hand, and passing by a network of staircases, to orient oneself

exactly and to connect the lines and levels of the Roman walls. But, when all the separate memoranda were put together, a consistent scheme was evident, and, what was extremely important, the early date of the work seemed incontrovertible.

I will now take up the details. To make everything clear it will be necessary to begin with the position of these ruins in the Roman city.

In Figure 1 is a plan of the main part of modern Verona, which corresponds to the old Roman colony. There were walls only on the west and south sides: the river and the citadel on the other bank on the hill of Castel S. Pietro, with its fortified suburb, sufficiently protected the rest of the circuit. The walls are Augustan, I believe, with restorations under Gallienus. I have added in black the line of these walls, which can easily be traced; also the two gates, the two bridges and the Market Forum at the Piazza dell' Erbe. There were, then, two main city gates. The first of these is the Western or Decuman gate; which was the more important. It is in part preserved and is now called Porta Borsari. The second is the Southern or Cardo gate, also in part preserved and called Arco dei Leoni. As usual, the Amphitheatre was outside the walls. At the opposite end of the *via decumana* from the gate was the principal stone bridge across the Adige, near the present church of S. Anastasia, leading to the suburb. I have marked it on the plan, because remains of its piers and approaches have been found. A second bridge, now called *Ponte di Pietra* and partly preserving its Roman structure, stood above it at the end of the second, upper decuman street. The amphitheatre was probably reached from a gate that corresponded to a third, lower, decuman street. On some other occasion I expect to treat of the topography of Roman Verona. The present rough memorandum serves merely as a key to the present paper, to show the location of the present Piazza dell' Erbe on the site of the Market Forum of the Roman city, at the intersection of the *cardo* and *decumanus* avenues, and then, near it if not in direct communication with it, the Capitoline temple and Judicial or Administrative Forum, on the West side.

To make the relation of the two fora clearer, Figure 2 gives the plan of this section of the city between Corso Borsari and Via Pellicciai from the municipal map, in which each house is numbered. The greater part of the Piazza dell' Erbe is given

on the right. The section where I found the Judicial Forum and Capitolium is in the centre. The various sea-levels have been added, showing how the ground falls away not merely to the north and south but also east and west. One of the most interesting points on this plan is the church of *S. Giovanni in Foro* in the upper left-hand corner. It is one of the early foundations, and when it was first built the Roman forum was still in existence in the immediate neighborhood. The



FIGURE 2.—PLAN OF CITY BLOCK, VERONA, COMPRISING CAPITOLIUM, JUDICIAL FORUM, AND MARKET FORUM  
(Based on official city plan)

Piazza dell' Erbe would seem too distant, and it is probable that annexes of the Judicial Forum, such as the basilica or curia, may have extended westward toward the vicolo Corticella, to a point opposite vicolo S. Giovanni in Foro, in front of the little church.

On PLATE II, below, is a tentative plan embodying the Roman walls that were actually seen and studied, between A, or Corso Borsari, and B, or Via Pellicciai. The letters, *a*, *b*, *c*, *d*. refer to details reproduced in Figures 3, 4, 5, 6. The



modern lines of stairs by which the cellar levels are reached at or almost at the Roman level, are marked in the hatched lines. The cellar floors are in most cases of dirt, pounded hard, and only in a few cases, of cement or any other flooring. There are, of course, several cellar levels, as the depth is in several cases between fifteen and eighteen feet. The point marked *a* and "*scavo*" is where the owner kindly allowed a hole to be dug so that the Roman level could be reached and the character of the base of the podium ascertained. It seemed easiest to find at this point. How this was done is shown in Figure 3. Nowhere except in the centre, where brushing with a heavy broom uncovered the mosaic ("*mosaico*"), was the Roman level on the surface. At most the surface was, as is shown in Figure 3 or in Figure 4, between 0.70 m. and 0.80 m. above the Roman level. The doors of communication between the sub-cellas of the temple were filled in at some time, to strengthen the walls. They were trilithic. The double wall at the south end of these sub-cellas is shaded somewhat lighter to indicate that it was torn down to the present floor level. The mosaic mentioned above was of plain white cubes, divided into panels 2.65 m. wide by narrow bands of black cubes, 6 c m. wide. The cubes are small, measuring between half and three-quarters of a centimetre.

PLATE II, above, gives a section, corresponding to the centre of the plan, except that it is made to give at *d* the small Roman doorway on the west side and the present steps in the Scaletta S. Marco, leading down to Via Pellicciai. It was in *d* that the Roman level was again found, as it had been in *a*. It seems probable that the solid mass to the north of the gallery of the pronaos, marked "*scalinata?*" is in part composed of Roman débris beside the foundations of the monumental stairway. I have marked a tentative Roman level at the Corso Borsari as between 1.50 and 1.80 m. below the present level. This may be a trifle extreme, as excavations at the Porta Borsari showed a maximum of only 0.83 m. below the present street for the old Roman pavement.

At this point I would like to call attention to a resemblance between the arrangement of these substructures and those of the temple of Spoletum,<sup>1</sup> which may also have been a Capitulum. Here also there are vaulted substructures of finished construction and with doors of communication. This construc-

<sup>1</sup> See my *Roman Cities*, p. 158.

tion is probably Sullan or even a little earlier. The elevation is not, however, nearly as extreme as at Verona.

The technique of the construction seems rather to favor the Augustan date. The study of the evolution of Roman structural methods and materials is still in its infancy. The recent investigations of Miss Van Deman<sup>2</sup> have been very helpful for Rome itself; but it is not yet possible to say just how far the norms she has sought to establish are applicable either, let us say, to the Campanian or to the North Italian Schools. If applicable to Verona, the Augustan date would unite most arguments in its favor. The first and most important fact is the use of a facing of *opus quadratum* of extremely careful course masonry in large blocks in the podium. The facing of the *opus caementicium* or concrete of the cella substructures is in early roof-tile bricks, not in the triangular bricks which became the rule as early as Claudius. It is true that the rectangular roof-tiles came back into favor under Trajan, but at that time they were not combined as here with *opus quadratum*, but, from that time forward, with the almost exclusive use of *opus caementicium* in all parts of the construction. A very important point in this Verona structural system is that the surface decorative slabs, from eight to ten centimetres thick, which were torn away from the podium, were set against *opus quadratum* and not *opus caementicium*. This is perhaps the strongest argument in favor of an Augustan date. In the brick facing of the sub-cella walls the bricks are of larger size than was the rule in Rome. Instead of a length of between 20 and 35 cm. they measure *ca.* 43 cm. in length and 29 to 30 cm. in width. Perhaps this explains why their horizontal joints, while not at all excessive (1.5 to 2 cm.), are yet slightly thicker than the bed of this period in Rome (*ca.* 1 cm.). Another peculiarity is the use in the upper part of the walls of a course of stonework of 60 cm. between every three courses of bricks. Under other circumstances this would indicate a late date. But, in the case of these northern schools one must suspend judgment. In the case, for instance, of the two great city gates of Turin, there is no reason to doubt their Augustan date, yet their use of triangular bricks would indicate in Rome itself a period not earlier than Claudius. Certain features in Roman work such as this may easily have originated elsewhere and been introduced after a while into the central school at

<sup>2</sup>A.J.A. XVI, 1912, pp. 230-251, 387-432.

Rome itself. This was the case in another field with figured relief sculpture as applied to triumphal arches: it originated in Southern Gaul and was not officially endorsed by Rome for nearly a century.

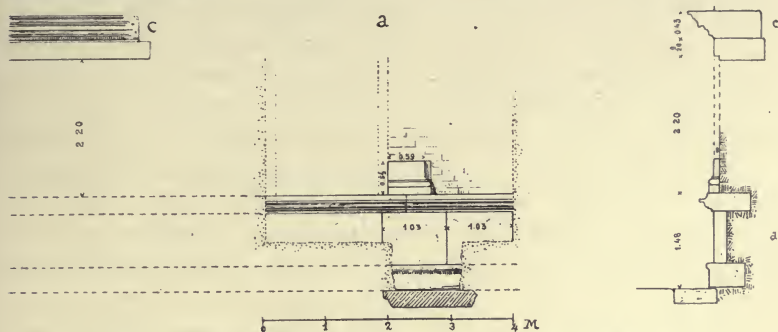


FIGURE 3.—VERONA; PODIUM OF THE JUDICIAL FORUM  
(a on plan, Pl. II)

The details of the podium given in Figures 3, 4, and 5 speak for themselves. In Figure 4 part of the revetment can be seen. The slabs that covered the surface between the two pilasters, 3.62 m. long and 2.20 m. high, had a thickness of about 9 cm. to judge from the signs on the base and pilasters. Nowhere did

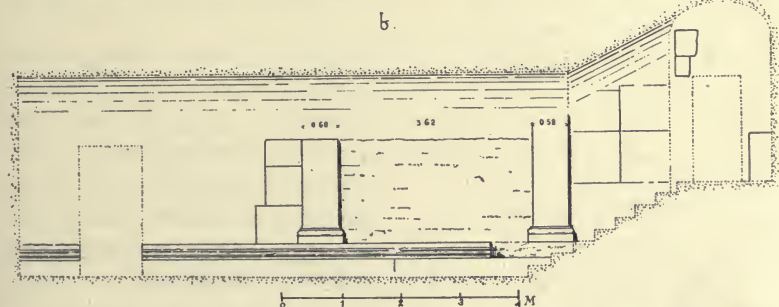


FIGURE 4.—VERONA; PODIUM OPPOSITE CAPITOLIUM CELLA  
(b on plan, Pl. II)

I find anything more complete in elevation than what is given in Figure 3. Only at one point, marked c on the plan, was a block of the crowning cornice of the podium found. The restoration of the profile of the podium in Figure 5 includes a detail under the main cornice which I hesitate to insert at the point opposite which it is placed. Only further research can deter-



mine whether it belonged to the podium. Similar to the detail in Figure 3, where the base line of the podium was secured, is

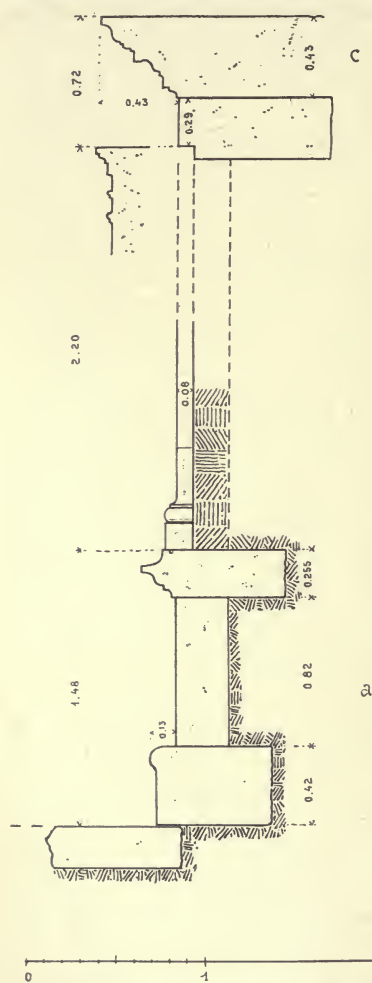


FIGURE 5.—VERONA; RESTORATION OF THE PODIUM OF CAPITOLIUM AND FORUM

(Drawing by G. Giusti)

the fragment in the Previtali cellar, which is not illustrated. Passing now to the structures in the rear, which do not form an integral part of the group, but belong either to a line of shops or other civil structures, I may mention that in the dirt flooring there are considerable possibilities of discovery.

At the point marked *d* on the plan I found a small original Roman door, blocked up but in almost perfect preservation. It extended partly under the pavement of Via Pellicciai. Its east face was plain: its west face had moulded jambs and lintel. Immediately beyond it was a line of steps leading to a higher level in the direction of the temple. These steps were covered with an accumulation of earth. I uncovered them to the extent shown on the plan and in Figure 6. They are Roman steps; the treads measure 0.34 m. and the risers 0.23 m. Further toward the east I found (*e* on plan) one of the jambs of a corresponding door indicating a line of these doors corresponding to the

wall lines. They may have been used either for communication within a group of rooms or as part of a common passage way along the street line. They are too small and narrow to be part of a public thoroughfare. Among the débris at this point I came across bits of decoration which indicated that the

walls were faced with marble slabs and that there were small details with pilasters and colonnettes. An interesting peculiarity at this southeastern end of the ancient constructions and further up on the west, is that for quite a distance the wall of the modern houses rests not on the Roman wall but on the crown of the Roman tunnel vault.

The most valuable building to assist in a reconstruction of this Veronese group is, I believe, the Capitolium at the neighboring city of Brescia, built by Vespasian, relatively in splendid preservation, raised on a superstructure above a Judicial Forum and with triple cella and broad pronaos. The Forum area at Brescia is hidden under the modern pavement, but was partly investigated early in the XVIII century and well known before.

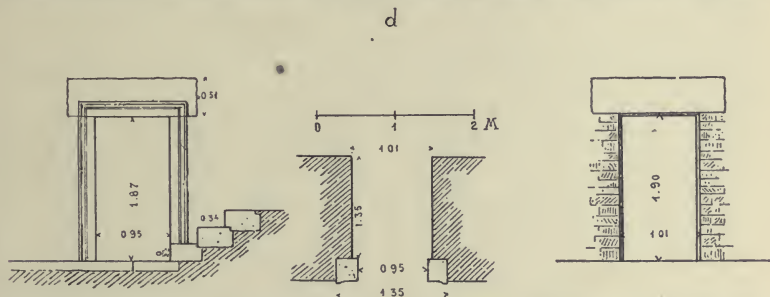


FIGURE 6.—VERONA; ROMAN DOORWAY AND STEPS ALONG ROMAN STREET IN REAR (SOUTH) OF CAPITOLIUM  
(d on plan, Pl. II)

Its dimensions are much greater than the Veronese, but the arrangement may have been similar.<sup>1</sup>

In the restoration suggested in Figure 7 Sig. Malgherini did not introduce an element which I consider essential: the colonnade flanking the east and west sides, and corresponding in line to the width of the uncovered platform on either side of the cella. The colonnade was an early feature in such judicial fora; it existed at Assisi, where the forum is not later than the second century B.C. As the lower part of the forum opened on the avenue of the *decumanus*, it is not probable that the basilica was placed at that end, as it was at Velleia and Brescia, but rather

<sup>1</sup> The dimensions are about double. At Brescia the side cellas measure 14.70 m. instead of 7.20 m. in length as at Verona, and 8.75 m. instead of 4 m. in width. The basilica at Brescia appears to have been a splendid structure across the lower end.

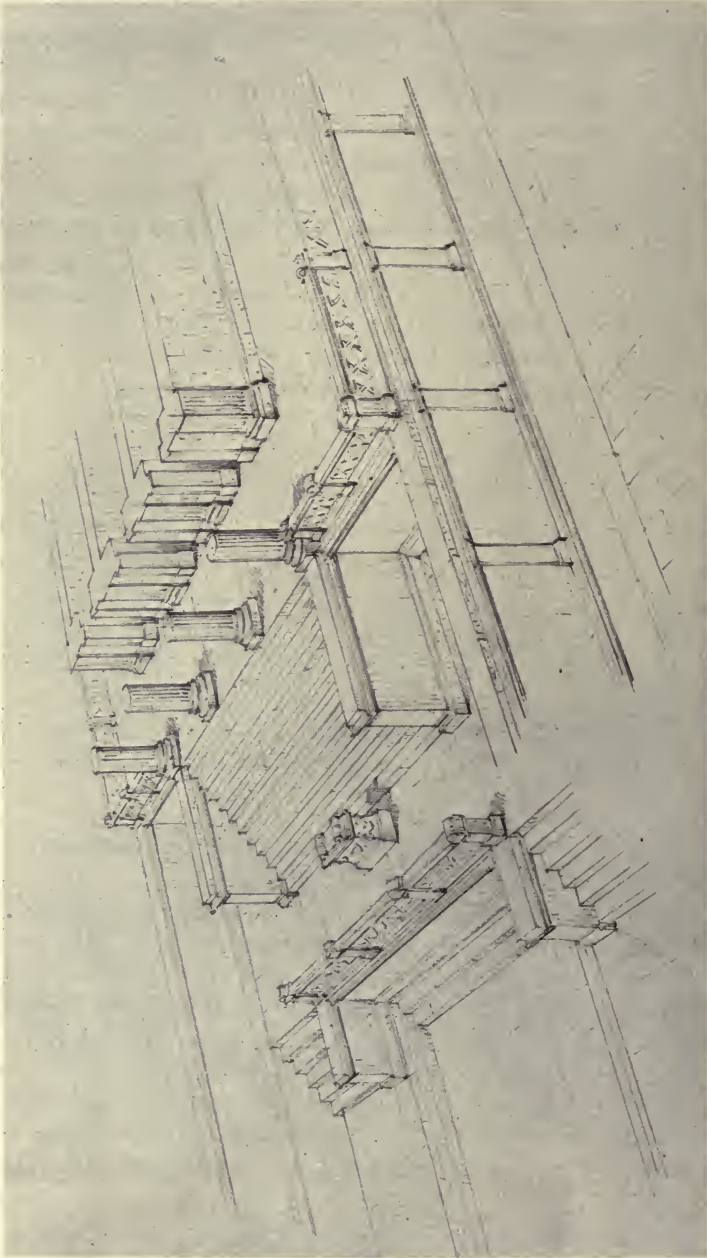


FIGURE 7.—VERONA; RESTORATION IN PERSPECTIVE OF LOWER PART OF CAPITOLIUM AND ENCLOSING PODIUM  
(Suggestion by G. Malgherini)



on one of the long sides, and that the Curia faced it on the other side. Still, this point is not even debatable until trial excavations are made along the line of approach to Corso Borsari.

Can anything be done in the way of excavation? Most certainly. The lower cellars where the Roman walls were found are floorless and almost empty. Without doing any damage to the houses, and at very little expense, certain facts could be ascertained: for instance, the plan, levels and character of the structures in the rear, on Via Pellicciai; the extent to which Roman walls were used in the foundations of the houses on either side, and whether there were shops or other buildings to the East and West. As there is practically no thoroughfare through the Piazzetta S. Marco, on account of the steps that close the two outlets on the Via Pellicciai, it would be easy, without interfering with traffic, to excavate at the lower end of the Piazzetta and in the vicolo S. Marco, to find the nature of the accumulation along the descent toward Corso Borsari, where I believe the stairway stood. Probably this would lead to the recovery of fragments of columns and other architectural details belonging to the forum sufficient to establish its character and period. If this were at all fruitful, the low and unimportant buildings on the north end of the piazzetta could be condemned at small cost and the whole central area of the forum cleared.

I shall not attack the question as to when Verona became a colony, because it is not yet certain that a *municipium* could not have a Capitolium as well as a *colonia*. As long as the question does not affect the date of the forum and Capitolium it need not be vital. I am inclined to think that from Augustus to Gallienus a *municipium* and a *colonia* coexisted at Verona. The *municipium* was entirely on the left bank of the river on and around the primitive *arx* or citadel on the hill of Castel S. Pietro, where was the original settlement of Rhaeti, Euganei, and Cenomanni. The flats on the opposite bank offered no opportunity for defense. Colonists were brought here by Pompeius Strabo in 89 B.C., under the Lex Pompeia, and in 49 B.C., when the cities beyond the Po were brought under the Lex Iulia, it is probable that the *municipium* was established. Under Augustus, after 27 B.C. but before 14 B.C. and perhaps before 23 B.C., I believe that a *colonia* was established and fortified on the right bank to which the Capitolium and forum which I have discovered belonged.

Verona may have been in the same case as Puteoli was in the time of Augustus. Until 61 A.D. Puteoli had had a double administration. The original inhabitants administered themselves as a *municipium*: the Roman colony sent there in 560 U.C. = 194 B.C. was administered as a *colonia*. Then, in 61 A.D., under Nero, the two were fused into one colony and the *municipium* ceased to exist.<sup>1</sup> Such a condition was evidently found in Republican times, not only in cases of old *municipia* to which Roman or Latin colonies were sent but in cases of *civitates foederatae* such as Tarentum, where the two were merged in the time of Cicero. Another combination that obtained especially in the early part of the reign of Augustus was due to the necessity for taking care of hordes of veterans by settling them in already existing colonies. Two classes were then formed, of *cives veteres* and *cives novi* each separately administered, with a double *ordo*. This is considered to have taken place between the battle of Philippi and 14 B.C. This double administration of one sort or another seems the only solution of the puzzle of another northern city, Aquileia. It was the latest Latin colony (181 B.C.), yet Vitruvius (I, 4, 11) speaks of it as a *municipium* in the early times of Augustus, and it is mentioned as a *municipium* in inscriptions of a good period (*C.I.L.* V, 903, 968), and as a colony in other inscriptions (*C.I.L.* V, 1084, 1127). Pliny, writing under the Flavii, calls it a colony, and so does Ptolemy under the Antonines. A hopeless tangle, a shuffling back and forward from one condition to the other, would ensue unless we admit that even into the imperial age Aquileia continued a double existence with a *colonia* and a *municipium* side by side.

There is only one Veronese inscription<sup>2</sup> which refers distinctly to "municipal" functions and it was found used as material in a wall near the Castel Vecchio. If we suppose the distinction between the *municipium* and *colonia* of Verona to have continued through the Middle Empire, it must have been obliterated in 265 A.D. by Gallienus. The dedicatory inscription of the Porta Borsari should, I believe, be interpreted in this sense and not as it has usually been understood, (*C.I.L.* V, 3329). It speaks of the *colonia* as *Augusta Verona*, and as *nova Gallieniana*;

<sup>1</sup> *S. V. Coloniae* in *P. W.*

<sup>2</sup> *C.I.L.* V, 3408 . . . . Lucil. Iustinus | equo publico | honorib(us) omnib(us) | municip(alib(us)) functus.

this would clearly mean that the colony then organized by Gallienus was not the *first* colony. As had been the case at Puteoli as far back as Nero, so here the old municipality was fused in the colony after the two had lived side by side for some three centuries. This, at least, is my suggestion.

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## DIOCLETIAN AND MITHRA IN THE ROMAN FORUM

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THE sculptured base of an imperial memorial column that lies somewhat one-sidedly in the Roman Forum near the arch of Septimius Severus has suffered from the contempt with which works of the decadence are usually treated. I am not aware that it has ever been adequately described or illustrated. If, however, I am right in my interpretation of part of its reliefs it is of unique importance from the religious and historical points of view. I believe that it contains a representation of the god Mithra as the patron deity of the Roman Empire, in a scene of imperial sacrifice where Diocletian officiates, so confirming the Carnuntum inscription in which Diocletian and his associates proclaimed Mithra the protector of the empire, *fautor imperii sui*.<sup>1</sup>

If this is true then it is the first and only Roman work of art which officially recognizes the Mithraic supremacy. That it does so in Rome itself and in the very Forum in a triumphal imperial monument makes it doubly important; as well as that it does so only a few years before the triumph of Christianity.

There appear to have been originally two of these large bases of white marble supporting columns more than a metre in diameter. Dr. Hülsen<sup>2</sup> supposes that they were placed by Diocletian in front of the Curia, when he rebuilt it, on either side of the stairway leading up to it from the Forum. One of these bases was discovered about 1500 A.D., and had the inscription AUGUSTORUM|VICENNALIA|FELICITER. It is described as having reliefs representing a sacrificial scene. It has been destroyed, and we have no drawings and no further traces of it. The second, and apparently companion, base was excavated in 1547 in front of the Curia (S. Adriano) and still remains not far from the site of its

<sup>1</sup>The references to the standard work of Cumont on Mithra are to *Textes et Monuments figurés relatifs aux mystères de Mithra* and to the English translation of its introduction *The Mysteries of Mithra* (1910). The present study of the base was made in April, 1912, in Rome.

<sup>2</sup> See in *Röm. Mitt.*, 1893, p. 281; cf. *The Roman Forum*, 97-98. The inscription is *C.I.L.* VI, 1203; the lost inscription of the other base is 1204-1205.

discovery. It is inscribed CAESARUM|DECENNALIA|FELICITER. Hülsen has cleverly seen the implication that we have here a single monument in two parts, dedicated in the year 303 A.D. at the time of the triumph of Diocletian in Rome, which preceded his abdication. The two Augusti, Diocletian and Maximian, then celebrated the twentieth and the two Caesars, Constantius and Galerius, the tenth anniversary of their accession. There was not only a triumphal arch erected to Diocletian at that time



FIGURE 1.—ROME; MAIN FACE OF BASE OF MEMORIAL COLUMN OF DIOCLETIAN AND HIS COLLEAGUES, IN THE FORUM  
(From author's photograph)

on the *Via Lata*, the so-called *arcus novus* of the *Notitia*, but the memorial statue on these columns in the Forum; apparently the two Augusti on one column and the two Caesars on the other; or, more probably, perhaps, an Augustus on each column.<sup>1</sup>

I shall not give here a full description of the sculptures on the base that remains, as I expect to do this elsewhere, but only what

<sup>1</sup> It is allowable to suppose a group of two statues on each column for this late period, though it would not be allowable for an earlier period. The idea of two emperors or Caesars standing in close fraternal embrace was current at just this time. Such a composition is the porphyry group at Venice, and another porphyry group of three imperial statues of Constantine and his two sons is described by Codinus (*topog.* 174) as in the Curia or Senate house of Constantinople.

is necessary for the explanation of what I believe to be the Mithraic element in the scene.

All four sides are carved in low relief. One of the faces has a central shield with the inscription CAESARUM|DECENNALIA|FELICITER and at either corner a trophy with captives and a Victory. The other three faces, instead of being independent of each other, are carved as a single continuous scene, an imperial *suovetaurilia* sacrifice, such as always came at the close of a triumph. The centre of the scene is on the face directly opposite the inscription.



FIGURE 2.—DETAIL OF THE BAS-RELIEF, WITH BUST OF MITHRA  
(From author's photograph)

This face (Fig. 1) is the only part which will be discussed. The face to the left is filled by the sacrificial animals and an attendant: the face to the right by the audience of people present at the sacrifice.

The central scene has the usual combination of real and ideal figures. The most peculiar feature, for anyone who takes the trouble to examine it closely, will at once be recognized to be the radiate head with its nimbus in the upper right-hand corner (Fig. 2). The ruined condition of the upper part of this right-hand end of the relief is probably one of the reasons why its Mithraic character has never been suspected. All the heads



have been hammered off. This was evidently done with intention, and by persons who were quite aware of the identity of the figures they mutilated. There was no such mutilation of the figures on the other faces of the base. It was confined, even on this face, to the part representing the divinities (Roma and Mithra), the sacrificing Emperor, the figure behind him and the two acolytes (*camilli*) assisting at the sacrifice. The mutilation was probably the work of Christian fanatics of the fourth or fifth century and due to hatred of Diocletian on account of his persecutions.

There are nine figures. Beginning at the right is an ideal female figure, with breasts exposed and strap over shoulder, seated and holding high over her head with raised right arm an arch of drapery within which is framed the detached bust of a youth whose head is surrounded by a nimbus bisected by sun-rays. Her head, which was in the round, is entirely destroyed, so that we cannot say whether or not it was helmeted; probably it was not, as the costume does not allow of it. The head of the Sun-god is so mutilated that we can hardly do more than trace the free curly locks that we associate with the type. It is in the centre of the arch held by Roma and does not extend behind or beside her figure. It is as a medallion floating in the air, after a fashion familiar to Hellenistic and Roman art for ideal personages.

The next figure was evidently bearded, though the face is entirely destroyed. His left hand held a scroll or wand and his right seems to have held up something behind and above the shoulder of the sacrificing figure. The figure standing at the flaming altar and pouring out a libation can be only an Emperor or a Caesar: under the circumstances it hardly seems possible that he could be a Caesar. He is being crowned by a Victory holding a palm. The two usual *camilli* with flute and *acerra* are assisting. Back of the second is a figure in a cap-like helmet, probably a flamen wearing the *apex*. Then comes Mars and finally another bearded figure robed like the sacrificer and the figure back of him.

The scene is discussed by Hülsen and Thédenat.<sup>1</sup> Hülsen thinks it is Diocletian sacrificing to Roma and Mars, and he does not even mention the bust of the Sun-god. Thédenat thinks

<sup>1</sup> Thédenat, *Le Forum Romain*, pp. 262-263; Hülsen, *The Roman Forum*, p. 98.

the person sacrificing is some Caesar, but as he does not accept Hülsen's ascription of the base to Diocletian and leaves its date quite uncertain, he proposes no identification. He merely believes that the figure back of the sacrificer is the second Caesar, whoever he may be. He notices the Sun-god head but mistakes it for a figure of Apollo. Apollo is never represented in this way.

The sacrificing figure seems certainly to be Diocletian himself. The fact that this base was dedicated to the Caesars and not to the Augusti would not prevent it. The triumph was Diocletian's. The Victory would hardly have been represented as crowning any but him: nor would any but he preside over the *suovetaurilia*. The other Augustus, Maximian, accompanied Diocletian, but neither of the Caesars was present in Rome at the time, so they would not have been represented as taking any active part. It seems just possible, however, that they may be represented in the two figures not yet referred to—the one behind the emperor and the one on the extreme left.

In regard to the question of the style of the relief as bearing on the question of date and on the identification of the scene with part of Diocletian's triumph, I may say that it entirely agrees with Dr. Hülsen's date of 303. It agrees in this much, at least, that the date is a *terminus* below which we could not go. A glance at the friezes of the arch of Constantine and at the consular statues of the second quarter of the fourth century, so decidedly inferior to this scene, will emphasize this point. The only question might be whether the excellent poses of the figures and the relatively good execution of the Mars might not indicate a slightly earlier date—somewhere in the latter part of the third century. On the other hand the crudity of the drapery and the heavy lines dividing the figures from the background preclude a much earlier date, so that on the whole it is safe to say that the style confirms the ascription to Diocletian made on the basis of the inscription.<sup>1</sup>

We now come to the *crux* of my argument: the figure and bust at the extreme right. This is evidently the object of adoration.

<sup>1</sup> The technical characteristics have been discussed by Riegl (*Spätrömische Kunstindustrie*, p. 81), whose views are adopted by Mrs. Strong (*Roman Sculpture*, p. 323). The heavy silhouette cut into the background around the figures is hardly so great a novelty as Riegl supposes. It is quite a prominent feature as early as the stately figures of the Provinces which decorated the so-called "Temple of Neptune" basement of the time of Antoninus Pius.

Mars has nothing to do with the scene except as a spectator.<sup>1</sup> Roma is holding aloft the image of the god to whom the emperor is sacrificing. And he is the Sun-god.

The only real question is whether the Sun-god here represented is Sol-Helios or Mithra; and the question is one about which there may easily be two opinions; all the more in that these two so frequently merge into one another. To judge merely from the image itself it would seem more likely that it is Sol, King Sun. Such an image is the charming bust of the Sun, *Sol Sanctissimus* (Fig. 3), from the Capitoline altar.<sup>2</sup> But before entering into the question whether or not Mithra was represented in Roman art with a nimbus and sun-rays, something must be said about Diocletian's religious affiliations, as known from other sources, and especially as to the particular form of the Sun-god to whom he did allegiance.



FIGURE 3.—BUST OF THE SUN-GOD ON ALTAR  
IN CAPITOLINE MUSEUM  
(Photograph Moscioni)

The inscription of Carnuntum already referred to is explicit. It says:

D(eo) S(oli) i(nvicto) M(ithrae)  
Fautori imperii sui  
Iovii et Herculi  
religiosissimi Augusti et Caesares  
Sacrarium restituerunt

<sup>1</sup> He is a spectator, in the same way in the scene on the Beneventum arch where Trajan is founding the *alimenta* for the education of poor children. Mars had provided the wherewithal, so he is present; but there is no act of worship. There are plenty of other cases of the sort, in the Boscoreale cups, the Ara Pacis, etc.

<sup>2</sup> Helbig, *Führer*<sup>2</sup>, 769; Reinach, *Rép. Rel.* III, 187; Strong, *Roman Sculpture*, pl. 96, p. 312.



This official declaration by the rulers of the empire of their allegiance to Mithra was comprehensive.<sup>1</sup> It seems to have been made in 307 A. D. when there was an imperial conference at Carnuntum between Diocletian and the active ruling Augusti, Galerius and Maximian, after the killing of Severus by Maxentius. It was at this conference that Licinius the elder was created Augustus. There were then three Jovian Augusti (Diocletian, Galerius, and Licinius) and one Herculean Augustus (Maximian); one Jovian Caesar (Maximian) and one Herculean Caesar (Constantine). The four Augusti present enlarged this Mithraic temple and dedicated it for themselves and on behalf of the two absent Caesars. The Mithraeum which they then rebuilt is by far the largest that has yet been found in the Roman empire and this great permanent camp of Carnuntum was probably the centre of Mithraic cult in the north of Europe. The date of the inscription is probably four years later than that of the Roman base here illustrated. Its statement regarding Mithra may be taken not as revolutionary and novel but as the statement of a fact that may have existed for some time. What was true in 307 was true in 303 and probably even earlier; under Diocletian Mithra was *fautor imperii*.

For other emperors the prevalent Sun worship took different aspects. Aurelian adopted the Syrian form, centred at Emesa, which had been also the god of Heliogabalus; Constantine preferred the association with the Hellenic Apollo; Diocletian selected the Persian Mithraic system, because he was more oriental than western.

There can be no doubt, therefore, that the bust of the Sun-god in the present relief is Mithraic. The only question is: does it represent Mithra himself or the visible Sun to whom Mithra entrusted the direction of the material world. In Mithraic reliefs the Sun and Moon are nearly always represented, and in the form of busts or heads suspended in the air in very much the fashion of the bust on the base. Mithra himself has usually no nimbus or rays. An examination of Cumont's *T. et M.* will make it amply evident that in the scene of Mithra sacrificing the bull, or the birth of Mithra, or the labors of Mithra, he hardly ever has a radiate head. At the same time there is an evident

<sup>1</sup> Cumont, *T. et M.* II, p. 146, inser. No. 367 (= *C.I.L.* III, 4413: for description, *ibid.* II, p. 491; cf. Bormann in *Arch. Epig. Mith. aus Öster.* XVIII, pp. 169-196.

reason for this. During all the period of his labors and exploits Mithra, like Heracles, was not a divine being but a hero. His apotheosis to the divine sphere, like that of Heracles, came afterwards; and only after his translation, in the chariot of the Sun, could he have been represented with the nimbus. This explanation seems supported by the fact that the most important group of representations of Mithra with a nimbus and radiate head is on the Scythian coins of Bactria, struck for Kings Kanerkes and Hooerkes between 87 and 129 A.D.<sup>1</sup> In these coins Mithra is represented standing nimbed and radiate as the protector of the King. Another important instance of a radiate and nimbed Mithra is on a relief at Nimrud-Dagh on the temple connected with the funeral monument of King Antiochus of Commagene (69-34 B. C.).<sup>2</sup> Here also Mithra stands in front of the King as his protector.

It would seem, therefore, as if Mithra in his aspect as eternal and invisible Sun-god, protector of Kings, was figured with sun rays and nimbus and had been so figured for three or four hundred years before Diocletian. He is referred to in this aspect as the Seven-rayed Mithra, seven being the sacred Mithraic number.

Another strong argument in favor of this interpretation is the arched drapery which Roma is holding over the bust, so that the head is quite overshadowed by it. This gives an effect corresponding exactly to that of the Mithraic reliefs of the sacrifice of the bull, which is enclosed in the section of a grotto or cave, symbolizing the subterranean character of Mithraic worship. This would parallel in outline and meaning the overhanging arch of Roma's drapery, which, while it would suit Mithra, would be quite out of place for the visible Sun-god.

Therefore, while I do not exclude the bare possibility that the bust on the base may represent the visible Sun, the satellite or sub-ego of Mithra, such an identification would have many reasons against it. Not the least of these is the fact that in the Mithraic system, to which Diocletian and his colleagues certainly professed allegiance, the visible Sun was a subordinate of Mithra, and only the supreme deity of the system would have been set in the place given to this bust, as receiving the homage

<sup>1</sup> Gardner, *Coins of the Greek and Scythian Kings of Bactria and India* (1886): cf. Cumont, *T. et. M.* p. 186 and *M. of M.* p. 19.

<sup>2</sup> Humann and Puchstein, *Reisen in Nord Syrien u. Klein Asien*, pl. xi: cf. Cumont, *T. et. M.* p. 188 and *M. of M.* p. 14.

of the Roman Empire, from *Roma et Augustus*. It was Mithra himself, who was the real *Sol invictus*, the *Sol invictus Mithra*<sup>1</sup> of so many inscriptions, the intellectual Sun of Julian; not the material sun that went its daily rounds in obedience to the laws of the Universe established by the Supreme being, Ormuzd, and his mediator and creative agent Mithra.<sup>2</sup> This ascription of the highest honor to Mithra is implied in a passage of Julian's Hymn to Helios when he says: "If after this I should say that we also worship Mithra and celebrate games in honor of Helios every four years, I shall be speaking of customs that are somewhat recent." He refers to the games instituted by Aurelian.

There is a curious little relief in the Museum at Terracina which, though certainly connected with Mithraism, belongs to a small group which Cumont decided to omit. It illustrates the fact that Julian's theory of the two suns was not unknown to the thought and practice of the age. The upper part is occupied not by the two customary busts but by three. In the centre is the Moon-goddess, with the crescent back of her shoulders. She is flanked by two youthful male busts, each with radiate head. These two Sun-gods evidently correspond to Julian's Intellectual Sun and Material Sun. Below, in the centre the newly-born Mithra seems to rise from the tripod cauldron of birth and re-birth, and is flanked by his two doubles, the Dioscuri on horseback, facing toward the centre and each trampling upon a prostrate human body, while behind each rises a serpent, the emblem of fertile nature. The date of this tablet is uncertain. It might antedate Julian by about a century.

I will close by quoting the final sentence of the Emperor Julian's *Caesars* (336) in which this last of the imperial sun-worshippers refers to his personal beliefs and hopes. He says of himself: "As for thee" [*i. e.* Julian] Hermes said to me, "*I have granted thee the knowledge of THY FATHER MITHRA. Do thou keep his commandments and thus secure for thyself a cable and a secure*

<sup>1</sup> Julian, *Hymn to the Mother of the gods*, 172 D: cf. Damascius, 294, and Proclus on the Timaeus, I, 11. Julian says that the god of the seven rays lifts up the souls of men.

<sup>2</sup> Julian in fact distinguishes (1) a Sun *in posse* in the bosom of the Good, the original Being; (2) an invisible and immaterial Sun (Mithra-Helios) who rules the intellectual gods; (3) a visible and material Sun, who rules the stars and shines on the world. See Or. IV, 155 B.



*anchorage throughout thy life; and when thou must depart from the world thou canst with good hope adopt him as thy guardian god."*

Is this not also the idea that underlies the scene on the base of the memorial column of Diocletian and his colleagues in the most sacred centre of the Roman world?

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## THE OLDEST DATED VICTOR STATUE

IN his description of Arcadia, Pausanias mentions seeing the stone statue of the pancratiast Arrhachion in the market-place of Phigalia. He describes it as archaic, especially in pose, the feet being close together and the arms hanging by the sides to the hips; and he adds that he was told it once bore an inscription which had become illegible in his day.<sup>1</sup>

This Arrhachion won three victories at Olympia in the Pancratiun in Ols. 52-54 (=572-564 B.C.<sup>2</sup>). Therefore his statue is one of the oldest victor monuments of which we have record. At so early a date, before individual types of victor statues had been developed, we should expect, in harmony with the description of Pausanias, that this statue would conform in style with the well known archaic "Apollo" type, the most characteristic of early Greek sculpture, which is exemplified in the long series of statues found all over the Greek world, the oldest class of which is represented by the example from Thera, one of the youngest by that from Tenea near Corinth.

In his commentary on the passage of Pausanias, Dr. J. G. Frazer records that during a visit in May, 1890, he saw a recently

<sup>1</sup> VIII, 40, 1 (ed. Schubart): Φιγαλεῦσι δὲ ἀνδρίας ἐστὶν ἐπὶ τῆς ἀγορᾶς Ἀρραχίωνος τοῦ παγκρατιαστοῦ, τὰ τε ἄλλα ἀρχαῖος καὶ οὐχ ἥκιστα ἐπὶ τῷ σχήματι· οὐ διεστᾶσι μὲν πολὺ οἱ πόδες, καθεῖνται δὲ παρὰ πλευρὰν αἱ χεῖρες ἄχρι τῶν γλουτῶν. πεποιήται μὲν δὴ ἡ εἰκὼν λίθου, λέγουσι δὲ καὶ ἐπιγράμμα ἐπ' αὐτὴν γραφῆναι. καὶ τοῦτο μὲν ἠφάνιστο ὑπὸ τοῦ χρόνου.

On the various spellings of the name, Arrhachion, Arrhachon, Arrhichion, etc., see critical note in Rutgers' *Sexti Iulii Africani Ὀλυμπιάδων ἀναγραφὴ* (Leyden, 1862), p. 19; cf. Foerster, *Die Sieger in den Olympischen Spielen* (Zwickau, 1891-2), No. 103.

<sup>2</sup> Both Africanus (see Rutgers, *op. cit.*, p. 19) and Pausanias (*l. c.*) date the third victory. Pausanias and Philostratus (*de gymn. Arte*, p. 272, ch. 21, ed. Jüthner, Leipzig 1909) place the other two victories in the Ols. just preceding. Cf. Rutgers, p. 20, n. 1 and Foerster, Nos. 98, 101, 103. The story how Arrhachion expired at the moment of victory, throttled by his adversary whose toe he succeeded in putting out of joint, is told by Africanus, Pausanias (40, 2) and Philostratus (*Imag.* ii, 6); Pausanias also mentions that the body was crowned.

discovered archaic stone statue in a field just outside Pavlitsa, a village on the site of the southeastern precincts of the old city of Phigalia, some two and one-half miles from the temple of Apollo Epicurius at Bassae. He thought that this statue agreed completely with Pausanias' description of Arrhachion's, even to the half-effaced inscription which he transcribed from its breast just below the neck.<sup>1</sup> Through the courtesy of Dr. Svoronos of the National Numismatic Museum in Athens, I have been able to procure a photograph of the monument from Mr. K. Kourowniotis, the Arcadian ephor of antiquities stationed at Bassae, and I present it herewith (Fig. 1). The statue is now cared for in the house of the temple guards. This statue, like all the examples of the series, represents a nude youth standing in a stiff, constrained attitude. It is badly mutilated and its surface is rough from weathering. Besides having lost its head, arms and the lower part of the legs, it has been broken across the abdomen. The ends of curls on either side of the neck extending a few inches over the breast show that the head



FIGURE 1.—STATUE OF ARRACHION;  
PHIGALIA

<sup>1</sup> Pausanias's *Description of Greece*, IV, pp. 391-2; III, pp. 40-1. The statue has otherwise not been published. In all probability this is the same one which is listed by Waldemar Deonna, in his "*Les Apollons Archaïques*" (Geneva, 1909), p. 187, No. 79. This was seen at Phigalia in 1891 by M. Chamonard and notices of it are to be found in the following works: *B.C.H.*



looked straight forward, thus presenting the usual law of "frontality,"<sup>1</sup> which precluded any turning of the body; for a medial line drawn down through the middle of the breastbone, the navel and the *aîdoîa*, would divide the statue into two equal halves. The body shows the quadrangular form of the earlier examples, the sculptor having worked in flat planes at right angles to one another, with the corners rounded off. The remains of arms broken off just below the shoulders show that they must have hung close to the sides. The shoulders are broad and square and display none of the sloping lines characteristic of later examples, as *e.g.* the one from Tenea. From the breast down the body is slender, the hips being very narrow. The legs show the usual flatness and the left one is slightly advanced, as is uniformly the case in every one of the series. They are somewhat more separated than in many other examples. The *aîdoîa* form a rude pyramidal mass, not being distinguished as in the statues from Naxos and Orchomenos.<sup>2</sup> Some attempt at modeling is visible in the muscles of the breast and lower abdomen. In general it may be said that the similarity in attitude of this statue to Egyptian works impresses us as in all the examples of early Greek sculpture.<sup>3</sup> Dr. Frazer was

1891, pp. 440, 448; *Chroniques d'Orient*, II, p. 36; *R. Ét. Gr.* 1892, p. 127; Müller, *Nacktheit und Entblössung*, p. 100; Rouse, *Greek Votive Offerings*, p. 307.

Pausanias' description of Arrhachion's statue is discussed by the following: Scherer, *de Olymp. Stat.*, pp. 16, 21, 23; Iwan v. Müller, *Handbuch*, VI, p. 530; Dumont, *Mélanges d'Arch.* p. 53; Lange, *Darstellung des Menschen*; Brunn, *Griech. Kunstgesch.* II, p. 73, and *B.C.H.*, 1881, p. 321; Overbeck, *Apollon*, p. 12, No. 9; Klein, *Gesch. der griech. Kunst*, I, p. 146; Reisch, *Griech. Weihgeschenke*, p. 40; Collignon, *Hist. de la Sculpt.* I, p. 117, n. 1; Gardner, *Handbook of Greek Sculpture*, I, p. 191; cf. Deonna, *op. cit.*, p. 13, n. 4.

<sup>1</sup> See Lange, *op. cit.*, p. XI f., who states the formula; cf. Löwy, *Die Naturwiedergabe in der älteren griech. Kunst*, pp. 25, 27, and *Lysipp und seine Stellung in der griech. Kunst*, pp. 17-18; on the pose cf. Reinach, *Manuel de Philologie* (ed. 2), II, p. 91, n. 2; and Brunn, *Gesch. der griech. Künstler* (ed. 2), p. 28.

<sup>2</sup> Deonna, *op. cit.* p. 85, says that the size of the *aîdoîa* is an indication of archaism, as the earlier artists exaggerated them in order to show the sex better. Figs. 7 (example from the Ceramicus) and 72 (from Delphi), on pp. 132 and 179 respectively of his work, resemble our statue in this feature.

<sup>3</sup> On the Egyptian character of early Greek sculpture, see Diodorus Siculus, I, 97; Paus. I, 42, 5 and VII, 5, 5 and cf. II, 19, 3, IV, 32, 1. In favor of the contention, see Furtwängler, *Arch. Zeit.* 40, (1882), p. 55 ff. and cf. *Meisterwerke*, p. 712 ff.; Collignon, *Hist. de la Sculpt.* I, pp. 117-19, and fully

unable to decipher the inscription upon the breast with certainty, but made out the following letters, the last four of which are plainly visible on the photograph: ΕΥΝΑΙΑΔ. He believed them to be archaic and the first instance of an inscription on this class of statues. He thought that the name was that of a man, which favored the view that the "Apollo" statues represented mortals rather than gods. The letters form a combination manifestly un-Greek, and so may have no significance; it is even possible that they were engraved in modern times.<sup>1</sup> In any case we have the statement of Pausanias that the inscription was illegible in his day.

There seems little doubt that this mutilated and weather-worn statue is the very one seen and described by Pausanias and referred by him to the victor Arrhachion.<sup>2</sup> It is presented here for two reasons. In the first place it is the oldest dated Olympic victor statue in existence. Only three older ones are recorded, and none of these has survived to our time.<sup>3</sup> In the

in *Gaz. Archéol.* 1886, p. 235 ff.; Friederichs-Wolters, *Gipsabgüsse*, p. 11, No. 14. Egyptian influence was denied by Brunn, *Gesch. der griech. Künstler*, I, p. 21, and in *Rh. Mus.* X, p. 119 ff.; he is followed by Overbeck, *Griech. Plastik*, I<sup>4</sup>, pp. 37 ff. For this whole question, see Pottier, *B.C.H.* 1894, p. 408 f. For Egyptian influence on the "Apollo" statues especially, see references, Deonna, p. 22 n. 1.

<sup>1</sup> This is the view of Mr. Kouroniotis who carefully examined them. I quote his words incorporated in Dr. Svoronos' letter of Dec. 29, 1911: "τὰ γράμματα ἐπὶ τοῦ κορμοῦ, νομίζω ὅτι δὲ ἔχουσι καμμίαν σημασίαν, ἴσως δὲ μάλιστα εἶνε τὰ χαράγματα νέον τινός."

The inscriptions on the great majority of victor monuments found at Olympia were engraved upon the horizontal upper face of the base in front of the feet—at least down to the fourth century B.C.; see *Inscr. v. Ol.* p. 235. Dittenberger and Purgold have referred two inscribed convex bronze fragments found in the Altis to the flanks of victor statues set up in imperial times: *Ibid.* Nos. 234-5.

<sup>2</sup> Only one other victor from Phigalia is known. Narycidas won in πάλη sometime in the first half of the fourth century B.C., as the mutilated epigram and artist's name found upon fragments of the pedestal of his statue at Olympia attest, a date out of the question for our statue; see *Inscr. v. Ol.* No. 161: cf. Paus. VI, 6, 1; Rutgers, p. 111; Foerster, No. 324.

<sup>3</sup> These are the statues of the Spartan Eutelidas at Olympia, who won Ol. 38 (=628 B.C.): see Paus. VI, 15, 8; of the Athenian Cylon on the Acropolis, who won Ol. 35 (=640 B.C.); see Paus. I, 28, 1; cf., for the date, Rutgers, p. 13, Foerster, No. 55; of the Spartan Hetoemocles at Sparta, who won five times at the beginning of the sixth century B.C.; see Paus. III, 13, 9; cf. Rutgers, pp. 109, 130; Foerster, Nos. 86-90. The statue of Oebotas of Dyme, who won Ol. 6 (=756 B.C.), was not set up until Ol. 80 (=460 B.C.); see Paus.

second place this statue proves what has often been assumed, that some of the statues classed as "Apollon" are really victor monuments. As this question has provoked a good deal of discussion in recent years, I will briefly review the arguments by which the opinion has gradually gained acceptance.

As the earlier examples of the series were discovered under isolated circumstances, they gave no clew to their meaning. Thus the "Apollo" of Naxos was found in the quarries of the island, while that from Orchomenus was first seen in the convent of Scripou, its provenience being unknown. They were from the first denominated "Apollon," chiefly because of their long hair<sup>1</sup> and nudity,<sup>2</sup> while the existence of many small bronzes of the same schema dedicated to the god,<sup>3</sup> and cult statues of similar pose appearing on vase and wall paintings,<sup>4</sup> helped to make the identification more probable. Certain ancient texts,<sup>5</sup> describing archaic statues of Apollo in this pose, were also cited

VI, 3, 8; that of the Spartan Chionis, who won Ols. 28-31 (=668-656 B.C.) was made by Myron; see Paus. VI, 13, 2; it was accordingly set up about Ols. 77-8 (=472-468 B.C.); see Hyde, *De Olymp. Stat.* No. 111, and cf. *comm.* p. 48. The statement of Pausanias (VI, 18, 7), that the wooden statues of Praxidamas and Rhexibius, who won Ols. 59, 61 respectively (=544 and 536 B.C.), were the oldest at Olympia, is of course incorrect.

<sup>1</sup> The god was thus described in the Hymn to the Delian Apollo, 134, and that to the Pythian Apollo, 272. On these grounds G. Körte identified the example from Orchomenus; see 'Die Antiken Skulpturen aus Boeotien,' *Ath. Mitt.* III, 1878, p. 305.

<sup>2</sup> So Vitet, *Gaz. B.-A.* XII, 1862, p. 29.

<sup>3</sup> See list in Deonna, *op. cit.* p. 13, n. 1.

<sup>4</sup> E.g. on an amphora from Vienne; see *Annali dell' Inst.* 1849, p. 159 f., on another from Nola, now in the British Museum; see *Catal. of Vases* III, p. 230, No. E 336; on a wall painting from Pompeii; see *Arch. Zeit.* XL; 1882, p. 58.

<sup>5</sup> E.g. Diodorus I, 98, who in describing the ξάγον of Pythian Apollo made for the Samians by Telecles and Theodorus, says "τὰς μὲν χεῖρας ἔχον παρατεταμένας, τὰ δὲ σκέλη διαβεβηκότα"; cf. Brunn, *Griech. Kunstgesch.* II, p. 76 and *Gesch. d. griech. Künstler*, I, pp. 36-37, No. 11; Müller, *Nacktheit und Entblössung*, pp. 112, 122; Roscher, *Lexikon, s.v. Apollon*, p. 450; Overbeck, *Gesch. der griech. Pl.* ed. 4, I, pp. 38, 78. Probably the gilded image of the Cretan Chirisophus in the temple of Apollo at Tegea (Paus. VIII, 53, 7-8) was of this sort; cf. Brunn, *Gesch. der griech. Künstler*, I, p. 51; likewise, but with one notable difference to be noted below, the Apollo made for the Delians by Tectaeus and Angelion mentioned by Paus. II, 32, 5, cf. IX. 35, 3 and described by Plutarch, *de Musica*, 14; cf. *Annali*, 1864. p. 254, etc.; similarly the works of Dipoenus and Scyllis and their pupils must have followed this schema; many of these works were said to be Apollon.



as evidence, and it was pointed out that many of these statues were actually found in sanctuaries of the god.<sup>1</sup>

However doubts against this exclusive interpretation have been raised with ever increasing precision until now we can predicate with certainty what Loeschke long ago assumed, that the more statues of the series are found, the less probable will it become that they should all be ascribed to Apollo.<sup>2</sup> Conze and Michaelis first argued on the basis of Pausanias' description of Arrhachion's statue, that this type was employed for victor statues and especially for those of pancratiasts.<sup>3</sup> Körte's objection to their view on the ground of the long hair was refuted by Waldstein, who demonstrated that athletes were not represented with short hair until after the Persian wars; he pointed out that the archaic grave figures of the mortals Dermys and Citylus discovered at Tanagra, which were sculptured in a constrained attitude analogous to that of the "Apollon" had long hair.<sup>4</sup> We now know that the hair of some of the "Apollon" is short, which shows the irrelevancy of this argument.<sup>5</sup> We also know that nudity characterizes many archaic statues of mortals. Nor do we learn much from dedications, for we have examples of statues of gods being dedicated to other gods and even to goddesses.<sup>6</sup> And ex-votos were often more concerned with the dedicator than with the god to whom the statue was dedicated.<sup>7</sup> Doubtless the cult statues portrayed on vase paintings are actually those of Apollo, for at this epoch other gods, such as Hermes and Dionysus, are bearded.<sup>8</sup>

<sup>1</sup> *E.g.* several samples from the Ptoan sanctuary in Boeotia; see Deonna, Nos. 28 ff.; from Delos, *ibid.* Nos. 81 ff.; two from Actium, *ibid.* Nos. 1-2.

<sup>2</sup> See *Ath. Mitt.* IV. 1879, p. 304.

<sup>3</sup> See 'Rapporto d'un viaggio nella Grecia nel 1860', in *Annali*, 1861, pp. 79-80.

<sup>4</sup> See 'Pythagoras of Rhegium and the Early Athlete Statues' in *J.H.S.* I, 1880, pp. 168 ff. For the monument of Dermys and Citylus, see Friederichs-Wolters, *op. cit.* No. 44.

<sup>5</sup> On the subject of hair on "Apollo" Statues, see Overbeck, *Apollon*, p. 14 (cf. n. f), and cf. Milchhöfer, *Arch. Zeit.* XXXIX, 1881, p. 54, who discards this feature as a criterion.

<sup>6</sup> For examples, see Deonna, p. 12, n. 4 and n. 5.

<sup>7</sup> See Milchhöfer, *l. c.*, n. 2: he believes many bronze votive statuettes of the archaic period show that the dedicator and not the god is represented.

<sup>8</sup> Cf. the colossal bearded statue of Dionysus found in the quarries on Naxos (Komiaki), described by Deonna, *op. cit.* p. 221.

Moreover that a different schema for representing Apollo had already become fixed toward the end of the sixth century B.C., we know from ancient descriptions of the statue of the god made for the Delians by Tectaeus and Angelion, which represented him in the usual archaic attitude, but with the notable difference that the forearms were outstretched.<sup>1</sup> That this was the recognized type in the early part of the fifth century, is attested by the bronze statue of the god fashioned by the elder Canachus of Sicyon for Branchidae, the pose of which is known from several statuettes and a long series of Milesian coins.<sup>2</sup> For conservative reasons this favorite pose was kept for cult statues even in the fourth century, as we learn from representations on coins of the golden statue of the god set up in the inmost shrine of the temple at Delphi.<sup>3</sup> But that many of the earlier examples of the "Apollo" series do represent the god, should not be denied. I agree with Homolle that the old appellation

<sup>1</sup> The date of these sculptors is fixed by that of their pupil, the Aeginetan Callon, who lived at the beginning of the fifth century B.C.; cf. Acropolis inscription, in Löwy, *Inscripfen griech. Bildhauer*, No. 27. This statue is mentioned by Paus. IX, 35, 3, as holding the Graces in one hand. Plutarch, who gives Anticles and Ister as his authorities, gives a better description of it, *de Musica* 14; he says it held the bow in the right hand and the Graces playing on musical instruments in the left. A Scholion to Pindar, *Ol.* XIV, 16, mentions such an image of Apollo in Delphi, manifestly a copy of the Delian one. Both he and Macrobius, *Saturnalia* 1, 17, 13, place the bow in the left hand and the Graces in the right, an arrangement confirmed by Athenian coins which are copied from the replica of the statue in Athens (Bekker, *Anecdota*, p. 299, 8 f.; cf. Athenaeus, X, p. 424 f.). Frazer, V, p. 174, figs. 8-9 reproduces two of these coins.

<sup>2</sup> This image, known as the Philesian Apollo, is described in an obscure passage of Pliny, *Nat. Hist.* 34, 75. It was made between 494-479 B.C.; see Frazer IV, pp. 429-30. It is copied on a long series of Milesian coins, which represent the god nude, holding a stag in the right hand and a bow in the left; see Overbeck, *Apollon*, Münztafel I, 22 f. Paus. IX, 10, 2, mentions a cedar replica of the statue in Thebes. In the British Museum is a bronze statuette, a copy of the one on the coins, and reproduced by Frazer, l. c. p. 430, fig. 45; he mentions another statuette in Berlin, described in *Arch. Zeit.* XXXVII, 1879, pp. 84-91, and one from the Ptoan sanctuary, described in *B.C.H.* X, 1886, pp. 190-6, as other copies. On Milesian reliefs, see Kekule v. Stradonitz, *Sitzb. Berl. Akad.* 1904, p. 797, and Th. Wiegand, *Siebenter vorläufiger Bericht über Ausgrabungen in Milet und Didyma* (*Abh. Berl. Akad.* 1911), p. 21.

<sup>3</sup> Mentioned by Paus. X, 24, 5, and Philochorus, in *Frag. Hist. Gr.* (ed. Müller), I, p. 387. Imperial Delphic coins from the time of Hadrian on represent the god nude with outstretched arms; such coin types may be copies of this statue; cf. Frazer, V, p. 352.

"Apollo," after having received too much favor, has now by reaction become censured too severely, and in general should still be applied to those statues of the series which have been discovered in or near sanctuaries of the god, and in the absence of any other indication to the contrary, also to those which stand upon bases inscribed with dedications to him.<sup>1</sup> Besides the above-mentioned cult statues of Apollo painted on vases, we have only one authenticated example of such a statue being actually discovered in a temple of the god.<sup>2</sup> But the colossal statue found on the island of Delos just south of the temple of Apollo,<sup>3</sup> and the huge torso discovered in Megara<sup>4</sup> may be referred to the god, for their size favors an ascription to a deity rather than to mortals. And many other examples of the type found in sanctuaries may very well represent Apollo and other gods.<sup>5</sup>

That several of the series were funerary is proved by the fact that they were discovered in the neighborhood of tombs. Thus the "Apollo" of Tenea decorated a tomb on an acropolis near Corinth.<sup>6</sup> Likewise the example from Thera once ornamented a tomb, as it was found in a rock-cut niche.<sup>7</sup> Another was found in the *dromos* of a tomb on the island of Cyprus,<sup>8</sup> while a fourth was unearthened from the necropolis of Megara Hyblaea in Sicily.<sup>9</sup> These form proof enough of the sepulchral character of many of these monuments.<sup>10</sup>

<sup>1</sup> See *B.C.H.* 1888, p. 468.

<sup>2</sup> It was found on the Island of Thasos at the bottom of the cella of the temple of Apollo at Alki, and is now in the museum at Constantinople (No. 374). It is described by M. Mendel, *B.C.H.* 1902, pp. 468 ff.; cf. Deonna, p. 226, No. 127.

<sup>3</sup> See Deonna, pp. 191 ff., No. 81, figs. 84-90.

<sup>4</sup> *Ibid.* pp. 185 ff., No. 77, fig. 82.

<sup>5</sup> *E.g.*, The two statues from Cape Sunium in front of the temple of Poseidon, possibly meant for the Dioscuri: see Deonna, pp. 135-8, Nos. 7-8, figs. 14-17; two from Delphi, called Dioscuri by Homolle: cf. *B.C.H.* 1900, pp. 445 B, 446 A and 452 f.; see Deonna, pp. 176-8, Nos. 65-6, figs. 66-9: see list of statues from sanctuaries of Apollo and other gods, *ibid.* pp. 18-19.

<sup>6</sup> See Milchhöfer, *Arch. Zeit.* XXXIX, 1881, p. 54: cf. Furtwängler, *Beschreibung der Glyptothek*, p. 47, No. 47.

<sup>7</sup> See Loeschke, *Ath. Mitt.* IV, p. 304: cf. Furtwängler, *Arch. Zeit.* XL, 1882, p. 57: Hiller von Gärtringen, *Thera*, III, p. 285.

<sup>8</sup> See Deonna, pp. 238-9, No. 141.

<sup>9</sup> *Ibid.* p. 247, No. 155; it is one of the most recent of the series and belongs to the end of the sixth or beginning of the fifth century: see Orsi, *Monumenti Antichi*, I, p. 789 f.

<sup>10</sup> For list, *ibid.* p. 19.



We are now in a position, on the basis of Pausanias' description of Arrhachion's statue and the actual monument itself, to maintain with certainty what hitherto has been conjectured only, that although some of these archaic sculptures represent Apollo and other gods, sepulchral dedications, and ex-votos in general, others were intended to represent athletes also. Doubtless the other early victor monuments recorded, such as the wooden statues of Praxidamas and Rhexibius,<sup>1</sup> and those of Eutelidas, Cylon and Hetoemocles already mentioned, and possibly that of Milo described by Philostratus,<sup>2</sup> conformed to this type. Certain examples of the series have already been ascribed to victors. Thus the marble head of Attic workmanship found in or near Athens and known as the Rayet-Jacobsen head, has been referred to a pancratiast because of its swollen and deformed ears.<sup>3</sup> Certain statuettes of the same pose as the "Apollos" have been looked upon as copies of athlete statues.<sup>4</sup> So the early doubts<sup>5</sup> as to the meaning of these archaic sculptures have been resolved in many cases. I have added one well-attested example to show that they often represented victor monuments.

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<sup>1</sup> See Paus. VI, 187.

<sup>2</sup> *Vita Apoll. Tyan.* IV, 28. His description of this statue is probably imaginary, founded on Pausanias' account of Milo's prowess (VI, 14, 6-8); cf. Frazer, IV, p. 44. Scherer, *op. cit.* pp. 23 ff., thought the statue conformed to the type of the Apollo of Canachus. Reisch, *Griech. Weihgesch.* p. 40, believes it had "noch geschlossene Beine, aber gelöste Arme," i.e. like the Apollo of Tectaeus and Angelion already discussed.

<sup>3</sup> Described by Rayet, *Monuments grecs*, 1877 (Pl. I); cf. Arndt, *Glyptothek Ny Carlsberg*, pp. 1-2 (Pl. I-II); Deonna, pp. 143-4, No. 21. It has been ascribed to different artists of the last quarter of the sixth century B.C.: Lechat, *Au Musée de l'Acropole*, pp. 359-60; Klein, *Gesch. der griech. Kunst*, I, p. 246 f.

Gardner, *J.H.S.* 1887, p. 190, refers some of the statues found at the Ptoan sanctuary, to athletes; but Holleaux believes these statues represent Apollo; *B.C.H.* 1886, p. 68. Vischer, *Kleine Schriften*, II, p. 307, admits some of the "Apollos" can be athletes, as Conze-Michaelis had done; *l.c.* p. 133.

<sup>4</sup> See Deonna, p. 253.

<sup>5</sup> Thus Scherer, *op. cit.* p. 22 n. 3, left the question unsettled; likewise Reisch, *op. cit.* p. 40; Gardner, *Handbook of Greek Sculpture*, p. 93, n. 1, thinks the material for a decision as to a given statue, whether of this god or that, or of a worshipper or athlete, hardly exists; Collignon, *Mythol. figurée de la Grèce*, p. 84, recognizes that these statues stood for both gods and athletes; Blümner-Hitzig, *Pausanias*, III, I, p. 262, think the type passes equally well for gods and sepulchral statues; Overbeck, *Gr. Pl.* ed. 4, I, p. 114-115, and Friederichs-Wolters, *op. cit.* p. 11, on No. 9, believe it represents a general scheme for athletes, sepulchral statues, and Apollos.

## A DECREE IN HONOR OF ARTEMIDORUS<sup>1</sup>

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THE inscription which forms the subject of the present paper is recorded on a block of Hymettian marble, and was found in a mediaeval wall northeast of the Propylaea on the Acropolis at Athens (wall marked 5, Plate 1, Cavvadias und Kawerau, *Die Ausgrabung der Akropolis*). The stone is broken on all sides, except for a small portion on the right. The inscribed surface is 0.41 m. long on the left, 0.46 m. on the right, and 0.23 m. wide. The block varies in thickness from 0.14 m. at the base to 0.115 m. at the top. The letters which are 0.005 m. high and spaced 0.01 m. apart, are written *stoichedon*. When the stone was removed from the wall, the letters were completely filled with a deposit of lime from the cement mortar. Water had worked its way across the top and the right side, corroding the surface so badly that these portions of the inscription were almost entirely undecipherable. The deposit of lime on the soft and corroded surface made the task of cleaning most difficult. The reading of the inscription was further complicated by the numerous faults and seams in the surface of the stone.

A photograph (Fig. 1), the text printed in capitals, and the text with restorations are given here in succession.

<sup>1</sup> This inscription is now published by Kirchner as *I.G.* II<sup>2</sup>, 663. The document was found while I was a member of the American School of Classical Studies at Athens in the winter of 1910, and this paper was prepared in that year. I am under many obligations to Mr. Hill, director of the American School of Classical Studies at Athens, and to the Greek officials, especially Messrs. Skias and Leonardos, for facilitating my harmless operations as *τοιχωγράφος* on the Acropolis, and my researches in the Epigraphical Museum at Athens. Professor Chase has given me no little help by thoroughly revising the manuscript of this paper, and in the whole series of papers of which this is the third and last Professor Fowler has generously given of his time and labor in correcting mistakes in manuscript and proof.

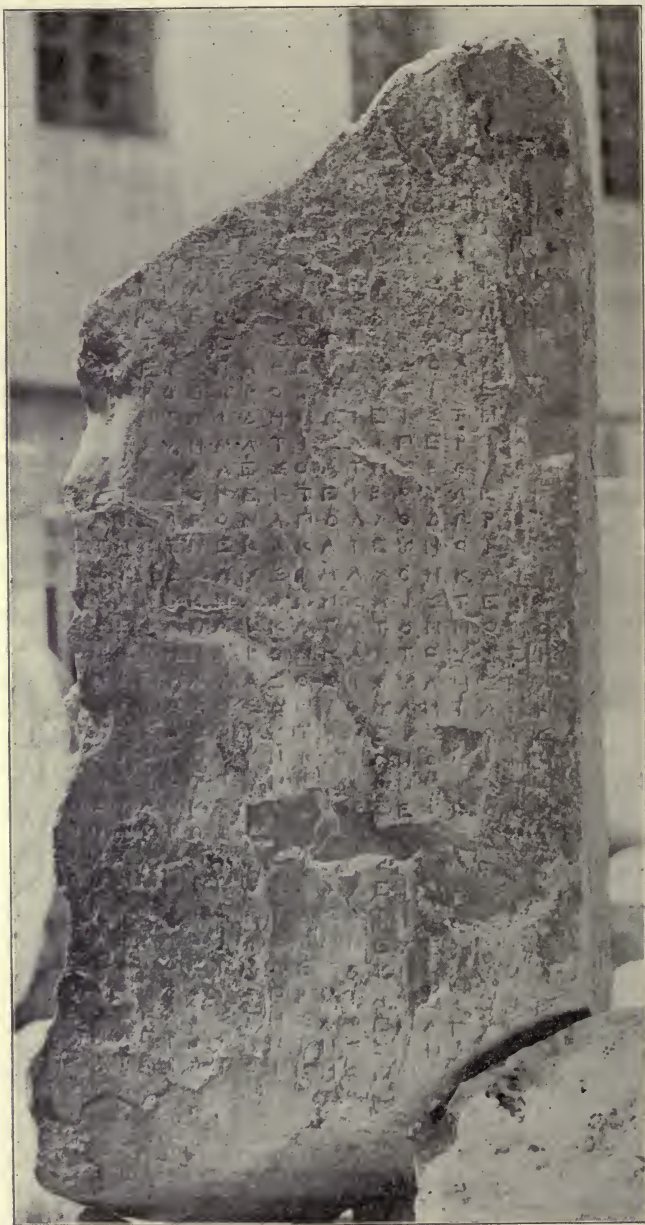


FIGURE 1.—DECREE IN HONOR OF ARTEMIDORUS



TEXT

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 Η Ν Α Ι Ω Ν Κ Α Ι  
 \ Ε Μ Ρ / Τ Ι Κ Α Ι Ρ  
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 Α Ι Κ Α Ι Τ Λ Ι Ξ Ρ Ρ Ε Ξ Β Ε  
 Λ Λ Ο Μ Ε Ν Α Ι Ξ Ρ Ρ Ο Ξ Τ Ο Ν  
 Ε Τ Α Ι Ε Ι Ξ Ο Τ Ι Α Ν Α Υ Τ  
 Ε Ι Α Γ Α Θ Ε Ι Δ Ε Δ Ο Χ Ε  
 Ρ Ο Ε Δ Ρ Ο Υ Ξ Ο Ι Τ Ι Ν Ε  
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 Χ Ρ Η Μ Α Τ Ι Ξ Α Ι Γ Ε Ρ  
 Ξ Υ \ Β Α Λ Λ Ε Ξ Θ Α Τ Η Ξ Β Ο \  
 Γ Ι Δ Ο Κ Ε Ι Τ Ε Ι Β Ο Υ Λ Ε  
 Ε Μ Ι Δ Ω Ρ Ο Ν Α Ρ Ο Λ Λ Ο Δ Ω Ρ  
 Ε Τ Η Ξ Ε Ν Ε Κ Α Κ Α Ι Ε Υ Ν Ο Ι  
 \ Ξ Ι Λ Ε Α Λ Υ Ξ Ι Μ Α Χ Ο Ν Κ Α  
 Ο Ν Α Θ Η Ν Α Ι Ω Ν Κ Α Ι Ξ Τ Ε  
 Ξ Τ Ε Φ Α Ν Ω Ι Κ Α Τ Α Τ Ο Ν Ν Ο Μ Ο  
 Ν Α Θ Η Ν Α Ι Ο Ν Κ Α Ι Τ Ο Υ Ε Κ  
 < Α Ι Γ Ρ Α Υ Α Ξ Θ Α Ι Φ Υ Λ Η Ξ Κ Α  
 Ρ Ι Α Ξ Η Ξ Α Ν Β Ο Υ Λ Η Τ Α Ι Κ  
 Υ Ξ Δ Ε Ρ Ρ Υ Τ Α Ν Ε Ι Ξ Ο Υ Ξ  
 Τ Ο Υ Μ Ο Υ Ν Ι Χ Ι Ω Ν Ο Ξ \ Η Ν  
 Γ Α Υ Τ Ο Υ Τ Η Ν Υ Η Φ Ο Ν Ε ' Ξ Τ Η  
 Η Ξ Ι Α Ν Κ Α Ι Θ Ε Ξ / Ο Ο Ε  
 - Ι Ν Α Υ Τ Ω Ι Ι Α  
 < Ι Ν Τ Α Δ Η Μ Ο \ Ι - Ι Ι 1 Ρ  
 Λ Λ Ο Ν Η Ι Γ Α Ξ Ι Χ Ρ Ε Ι  
 Η Μ Ω Ι Ε Ι Δ Ο Τ Α Ξ Ο Τ Ι  
 Ξ Α Τ Α Ξ Ι Α Ξ Τ Ω Ν Ε Υ =  
 Α Υ Α Ι Δ Ε Τ Ο Δ Ε Τ Ο Υ Τ  
 Α Τ Ο Ν Κ Α Τ Α Ρ Ρ Υ Τ Α Ν  
 Ι Ν Ε Ι Κ Α Ι Ξ Τ Η Ξ Α Ι Ε Ν Α Γ /  
 Ν Α Ν Α Γ Ρ Α Φ Η Ν Τ Η Ξ Ξ Τ Η /  
 Ε Ρ Ι Τ Η Ι Δ Ι Ο Ι Κ Η Ξ Ε Ι

NOTE.—Letters marked with a point beneath are very obscure on the stone.

In the first line there is a very faint trace of a sloping *hasta* which would be a part of an A or Λ or M and lines which may be a part of an E or Ξ. Since no restoration seems to fit such a combination of letters, these marks may be due solely to corrosion by water. In line 2 the first letter has the form ϛ on the stone, but the spacing is against regarding this as a *nu*. It must be *iota*, and the second and third *hastae* are due to seams on the surface of the stone. Similarly in line 4, the letter following *kal* appears as Π. It is impossible to determine which of these strokes, if any, belong to the original letter. We may exclude T or Γ, since the restoration with either of these letters is difficult and improbable. It is quite possible that the correct reading is E. At the beginning of line 5, the slanting *hasta* of the final A in βασιλέα is clear. The first letter in line 6 is uncertain, but it is probably *iota* as that letter suits the spacing best. In line 16 the first letter appears on the stone as Ξ. This is the right half of an E, and the vertical bar on the right is a seam in the stone. In line 14 the final *iota* of the infinitive has been omitted by the stonecutter, a lipography probably due to the following *tau*. In line 29 the twelfth letter can only be the bottom stroke of Δ, E, I or Ξ; the thirteenth may be I, T or Y; the fourteenth may be Γ, K Γ or P. The upper half of the right *hasta* of H before the P at the end of the line is still preserved. At the end of line 35 there is a sloping *hasta* which must belong to Λ, unless it is a fault in the surface of the stone. In line 37 the first letter is undoubtedly Ξ, as the ends of the sloping outer bars still remain on the stone.

## TEXT WITH RESTORATIONS

- ὁ δεῖνα . . . . .  
 . . . . . εἶπεν ἑπειδὴ Ἀρτεμίδωρο-  
 s . . . . . ἐμπίσται καὶ φιλῖα ὧν β-  
 ασιλέως Λυσιμάχου καὶ ἀποστελλόμε-  
 1 νος ὑπὸ τοῦ βασιλέως Λυσιμάχου πρὸς  
 τὸν δῆμον κατὰ τὰς πρεσβε[ί]ας [εὐνοια-  
 ν ἐνδείκνυται τῷ βασιλεῖ] Λυσ[ιμάχ]ω-  
 ι καὶ τῷ δήμῳ τῷ Ἀθ[η]ναίων καὶ [ . . . .  
 5 . . . . . s τὸν βασιλέα ] ἐμπί[αν]τι καὶ [ρῶ . .  
 . . . . . ] ὑπὲρ τοῦ δήμου[ν ἀγα-  
 θὸν ὅ,τι ἂν δύνηται καὶ ταῖς πρεσβε[ί]α-

- ις ταῖς ἀποστε]λλομέναις πρὸς τὸν [βα-  
 σιλέα συναγων(ι)ξ]εται εἰς ὅ,τι ἂν αὐτ[ὸν  
 10 παρακαλῶσιν· τύχ]ει ἀγαθῇ δεδόχθ[αι  
 τῇ βουλῇ τοὺς π]ροέδρους οἵτινε[s] ἄ-  
 ν προεδρεύουσιν ἐ]ν τῷ δήμῳ εἰς τῇ[ν π-  
 ρώτην ἐκκλησίαν] χρηματίσαι περ[ὶ αὐ-  
 τοῦ, γνώμην δὲ ]συμβάλλεσθα(ι) τῆς βο[υλῆ-  
 15 s εἰς τὸν δῆμον ὅ]τι δοκεῖ τῇ βουλῇ[ι] ἐ-  
 [παινέσαι Ἄρτε]μίδωρον Ἀπολλοδώρ[ο]υ  
 [ . . . . . ἀρε]τῆς ἕνεκα καὶ εὐνοί[α]s  
 [τῆς πρὸς τὸν βα]σιλέα Λυσίμαχον καὶ π-  
 [ρὸς τὸν δῆμον] τὸν Ἀ[θ]ηναίων καὶ στε[φα-  
 20 νῶσαι χρυσῷ] στεφάνῳ κατὰ τὸν νόμο-  
 [ν, εἶναι δὲ αὐτὸ]ν Ἀθηναῖον καὶ τοῦ[s] ἐκ-  
 [γόνους αὐτοῦ] καὶ γράψασθαι φυλῆς κα-  
 [ὶ δῆμον καὶ φ]ρατ[ρί]ας ἧς ἂν βούληται κ-  
 [ατὰ τὸν νόμον, το]ὺς δὲ πρυτάνεις [τ]οὺς  
 25 [πρυτανέοντας] τοῦ Μουνιχιῶνος [μ]ην-  
 [ὸς δοῦναι περ]ὶ αὐτοῦ τὴν ψῆφον εἰ[ς] τῇ-  
 [ν πρῶτην ἐκκλ]ησίαν κα[ὶ τοὺς] θεσ[μ]οθέ-  
 [τας εἰσαγαγεῖ]ν αὐτῷ [τὴν δοκιμασ]ία-  
 [ν ὅταν πληρῶσ]ιν τὰ δημόσι[α δικαστή]ρ-  
 30 [ια ὅπως ἐφάμ]ιλλον ἢ πᾶσι χρεῖ[ας παρ-  
 ἔχεσθαι τῷ δ]ήμῳ εἰδότας ὅτι [κομιο-  
 ὦνται χάριτα]s [κ]αταξίας τῶν εὐ[εργετ-  
 ημάτων· ἀναγρά]ψαι δὲ τότε τὸ ψ[ήφισμα  
 τὸν γραμματέ]α τὸν κατὰ πρυταν[εῖαν ἐ-  
 35 ν στήλῃ λιθ]ίνει καὶ στήσαι ἐν Ἀγλ[αύ-  
 ρου· εἰς δὲ τῇ]ν ἀναγραφὴν τῆς στή[λης μ-  
 ερίσαι τοὺς] ἐπὶ τῇ διοικήσει.

The restorations in this inscription have been made with the aid of the formulae usual in decrees granting citizenship. The first few lines, however, have nothing in common with this class of inscriptions, and diverge considerably from the usual phraseology. In inscriptions of this type, the formulae grow steadily more elaborate during the Hellenistic period, while the value of the honor steadily declines. There is a striking similarity in this decree to *I. G. II<sup>2</sup>, 662*, which is also very fragmentary. Both seem to deal with the same subject and to be worded exactly alike. Both were passed on the same day and it is



quite possible that they are duplicates. If so, *I.G.* II<sup>2</sup>, 662 must have been set up by Artemidorus or his family. In the new decree, at least, no instructions are given the secretary to set up the official copy in duplicate. For purposes of comparison the text and restoration of *I.G.* II<sup>2</sup>, 662 are given below.

Ρ Ο Γ Ι Δ Ο Ξ Ε Ν Α Τ Η Ξ Ρ  
 Ν Ε Α Ι Τ Ρ Ι Α Κ Ο Ξ Τ Ε Ι  
 Ν Π Ρ Ο Ε Δ Ρ Ω Ν Ε Π Ε Υ Η  
                                  Ε Δ Ο Ξ Ε Ν Τ Η  
 Τ Ο Ξ Α Φ Ι Δ Ν Α Ι Ο Ξ  
 Ι Κ Α Ι Φ Ι Λ Ι Α Ι Ω Ν Τ  
 Ο Μ Ε Ν Ο Ξ Υ Γ Ο Τ Ο Υ Β  
 Τ Α Τ Α Ξ Π Ρ Ε Ξ Β Ε Ι Α  
 Υ Ξ Ι Μ Α Χ Ω Ι Κ Α Ι Τ Ω  
 Ξ Τ Ο Ν Β Α Ξ Ι Λ Ε Α Ε Μ  
 Ε Ρ Τ Ο Υ Δ Η Μ Ο Υ Α Γ Α Θ  
 Ι Ξ Τ Α Ι Ξ Α Ρ Ο Ξ Τ Ε Λ  
 Ι Ε Τ Α Ι Ε Ι Ξ Ο Τ Ι Α  
                                  Τ Η Ι Ρ Ο Γ

[ἐπὶ Διοκλέους ἄρχοντος ἐπὶ τῆς Κεκ]ροπίδος ἐνάτης π-  
 [ρυτανείας. Ἐλαφηβολιδῶνος ἔνει καὶ] νέαι τριακοστῇ  
 [τῆς πρυτανείας· ἐκκλησία κυρία· τῶ]ν προέδρων ἐπεψή-  
 [φισεν ὁ δῆμος τοῦ δέινος . . . . .] vacat. ἔδοξεν τῇ-  
 [ι βουλῇ καὶ τῷ δήμῳ . . . . .]τος Ἀφιδναῖος vacat  
 [εἶπεν· υ<sup>1</sup> . ἐπειδὴ Ἀρτεμίδωρος ἐμπίστ]ει καὶ φιλικῶς ὦν τ-  
 [οῦ βασιλέως Λυσιμάχου καὶ ἀποστελλ]όμενος ὑπὸ τοῦ β-  
 [ασιλέως Λυσιμάχου πρὸς τὸν δῆμον (?) κα]τὰ τὰς πρεσβεία-  
 [ς εὐνοίαν ἐνδείκνυται τῷ βασιλεῖ Λ]υσιμάχῳ καὶ τῷ-  
 [ι δήμῳ τῷ Ἀθηναίων καὶ ἐπανιών(?) πρὸ]ς τὸν βασιλέα ἐμ  
 [παντὶ καιρῷ φροντίζων διατελεῖ (?) ὑπ]έρ τοῦ δήμου ἀγαθ-  
 [ὸν ὅ,τι ἀνδύνηται υ<sup>1</sup> . καὶ ταῖς πρεσβεία]ις ταῖς ἀποστελ-  
 [λομέναις πρὸς τὸν βασιλέα συναγωνί]ζεται εἰς ὅτι ἀ[ν]  
 [αὐτὸν παρακαλῶσιν υ<sup>1</sup> . τύχει ἀγαθῇ δεδόχθαι] τῇ βο[υλ-]  
 [ῇ . . . . .].

<sup>1</sup> υ . = one space vacant.

In the new inscription the following points of difference may be noted: If the strokes indicated in line 1 of the facsimile are parts of original letters, we must read AE, ΛE, ME or possibly AΞ. None of these readings allow us to make a restoration

of the opening formula similar to that of *I.G.* II<sup>2</sup>, 662. The only combination which corresponds to any of the suggested readings is the following:

[ἐπειδὴ Ἀρτεμίδωρος . . . . . ἐμ  
[πίστει καὶ φιλῆαι ἐστὶ τῶι βασι]λε[ὶ Λυσι-]  
[μᾶχῳ καὶ κατὰ τὰς πρεσβε]ῖας [εὐνοίαν]  
[ἐνδείκνυται τῶι βασιλεῖ] Λυσι[μᾶχῳ καὶ ]  
[τῶι δῆμῳ τῶι Ἀθηναίων κτλ].

This restoration is quite different from that of *I.G.* II<sup>2</sup>, 662, but since the remainder of the latter inscription so closely resembles *I.G.* II<sup>2</sup>, 663, it is quite possible that we should reject the suggested reading in line 1 of *I.G.* II<sup>2</sup> 663, and make the same restoration as in the other.

The name of the king, Lysimachus, which is to be restored in line 2 from line 17, gives an important clue to the date of the document. Friendly relations between the Athenians and Lysimachus existed only in the years 301/0—294/5 and 288/7—282/1 B.C. (Cf. Ferguson, *Hellenistic Athens*, p. 147, note 1: Tarn, *Antigonos Gonatas*, p. 101.) This document must, therefore, be placed within these limits.

The phrase κατὰ τὰς πρεσβείας is also restored in *I.G.* II<sup>2</sup>, 662. κατὰ must have the meaning "in regard to" or "in connection with." This use is very common in the formula ἐκ τῶν εἰς τὰ κατὰ ψηφίσματα ἀναλίσκομένων τῷ δῆμῳ (*I.G.* II<sup>2</sup>, 106, *et passim*) and sometimes in regard to religious ceremonies as τῶν κατὰ τὴν θεόν (*I.G.* II, 5, 618 b.) and τὰ κατὰ τὰς θυσίας (Dittenberger, *S.I.G.*<sup>2</sup> II, 927) but the preposition does not occur elsewhere in Attic inscriptions in this combination. The restoration [με]τὰ τὰς πρεσβείας while easier to explain from a syntactical point of view, does not accord with the use of the present tense throughout the preamble.

The use of the plural τὰς πρεσβείας points to several embassies. It is known that Philippides went up to the court of Lysimachus in 299/8 B.C., when he secured a gift of corn for Athens and also a mast and sail for the Panathenaic procession (*I.G.* II<sup>2</sup>, 657). It is uncertain whether these gifts were obtained as a result of one or more visits. Demochares went at least twice to the same court, receiving at one time thirty, and at another one hundred talents of silver (Pseudo-Plutarch, *Vitae X Oratorum*, 851 E, καὶ πρεσβέσαντι πρὸς Λυσίμαχον καὶ λαβόντι τῷ

δήμῳ τριάκοντα τάλαντα ἀργυρίου καὶ πάλιν ἕτερα ἑκατόν). The embassies of Demochares were sent apparently *ca.* 288/7 B.C., not long after his restoration (Tarn, *Antigonos Gonatas* pp. 92 ff., 416 ff). If we are correct in dating *I.G.* II<sup>2</sup>, 662 in the archonship of Diocles, there can be no doubt that these embassies relate in some way to those of Demochares in the same year.

In restoring lines 1-2, the new inscription furnishes καὶ while *I.G.* II<sup>2</sup>, 662 gives . . ]ς τὸν βασιλέα. If we combine the two, there are still nine letters to be restored in the new decree and ten in *I.G.* II<sup>2</sup>, 662. The letter following καὶ in the new inscription is doubtful, but may be either Ε, Τ or Π. None of the usual formulae apply in any case. It is possible that we should restore [ἐπαν(ι)ὼν πρό]ς or [ἐπανιὼν εἰ]ς in this decree and [καὶ ἐπανιὼν πρό]ς or [ν<sup>1</sup> . καὶ ἐπανιὼν εἰ]ς in *I.G.* II<sup>2</sup>, 662. If the restoration ἀποστελλόμενος is correct, it is clear that some word implying the return of Artemidorus to the royal court is necessary. The restoration ἀνελθὼν πρὸς, which would fill the gap, does not seem consistent with the use of the present participle ἀποστελλόμενος, nor does it accord with the apparent traces of letters on the stone. ἐπανιὼν is not elsewhere found in the Attic ψηφίσματα, but it is difficult to find any other restoration which gives a satisfactory meaning.

In lines 4-5 a word or phrase of sixteen letters is required. The *lacuna* in *I. G.* II<sup>2</sup>, 662, line 11, is of the same length. The usual formula with ὑπὲρ τοῦ δήμου is λέγει καὶ πράττει or λέγων καὶ πράττων (*I.G.* II<sup>2</sup>, 498, 650, etc.), but these phrases have only fifteen letters each. Since it is very unlikely that one space would have been left unfilled in both inscriptions, some other formula must be restored. In the new inscription there are indications which lead us to believe that the phrase ended in the letter *iota*. If a verb is used in the phrase, it must be in the present tense to conform with συναγωνίζεται in line 9. Perhaps we should restore φροντίζων διατελεῖ (cf. *I.G.* II<sup>2</sup>, 786).

In lines 5-6 there is a difference of one space in the *lacuna*, as compared with the corresponding lines in *I.G.* II<sup>2</sup>, 662. The phrase ἀγαθὸν ὅτι ἂν δύνηται is undoubtedly the correct restoration in the new inscription. In *I.G.* II<sup>2</sup>, 662 we may either restore a different combination [or else assume that one space was left

<sup>1</sup> ν . = one space vacant. It may be noted that the stonecutter in *I.G.* II<sup>2</sup>, 662 apparently left one space vacant between clauses and sentences for punctuation.



vacant as a mark of punctuation. The latter is more probable as such appears to be the practice in this inscription.

In line 9 the *stoichedon* arrangement of the letters has not been kept in the first part of the line, or else the stonecutter has omitted one letter. In line 14 we have another example of the careless workmanship on this stone. As the letter *iota* was omitted in the latter case, we should probably read συναγων(ι)ζεται in the former, assuming that the stonecutter confused the letter with the straight vertical hasta of the preceding *nu*, while in line 18 his eye was caught by the following *tau*.

L. 10. The use of the old Attic forms in the dative singular of the first declension is found consistently in this decree in established formulas as αγαθει τύχει, ἔδοξεν τῷ βουλῇ and the like. This is due to a fondness for archaisms which sprang up in the fourth century (Schwyzer-Meisterhans, *Grammatik der Attischen Inschriften*, p. 39). It does not extend, however, to formulae which came into use after 400 B.C., cf. ἐπὶ τῇ διοίκησει (line 37).

L. 11. οὔτινες ἀν προεδρεύουσιν. This variant of the usual formula is found nowhere else in the Attic decrees, although almost all the possible varieties of syntactical construction are known (Larfeld, *Handbuch der Griechischen Epigraphik*, II, pp. 667 ff.).

L. 17. The *demotikon* of Artemidorus must consist of nine letters. We are probably justified in limiting his home to the vicinity of Asia Minor or Macedonia. The words Λοσιμαχέα, or Συμυρναῖον are of the requisite length. The latter is probably the correct restoration, for we know that Lysimachus rebuilt the city of Smyrna and must, therefore, have had a great personal interest in its people. Moreover, the names Artemidorus and Apollodorus appear on coins in Smyrna as magistrates of that city in the second century (Mionnet, *Description de Médailles antiques grecques et romaines*, Vol. III, pp. 192-3). Artemidorus, who evidently was in high favor at court, may have persuaded the king to restore his native city, and he was probably the founder of the family which later gave these two magistrates to the new city. I.G. II, 5, 3362 b. is a gravestone found in the Piraeus with the inscription Ἀπολλόδωρος Συμυρναῖος.

L. 20. The formula κατὰ τὸν νόμον in connection with crowns is not found before 303/2 B.C. when it supplants the former custom of naming the value of the crown. Apparently in this year or in the period of the "Four Years' War" a law was passed regulating their value and establishing a fixed price.

Owing to the unsatisfactory state of the Athenian treasury at this time, the value could not have been a high one (Schmitt-henner, *De Coronarum apud Athenienses Honoribus*, p. 19, Tod, *B.S.A.* 1903, pp. 165 ff.). It should be noted that most of the crowns given between 306/5 and 303/2 B.C. were of olive (*I.G.* II<sup>2</sup>, 479, 483, 487).

In determining the date of this inscription I undertook a study of the formulae used in granting citizenship to aliens, and the results are given in part in the notes on the following lines. Although I have not carried the study beyond the year 282 B.C., the variations in the phraseology of the formulae seem to be closely connected with the various political changes of the times, and an investigation of the later history of the formula should be of value, not only in studying the shift of political parties, but also in dating inscriptions of the third and second centuries B.C.

LI. 22-23. When decrees conferring citizenship first appear in the Athenian documents, the choice of tribe, deme and phratry was unrestricted, and the new citizen enrolled himself as he pleased. The formula γράψασθαι (ἐλέσθαι) φυλῆς καὶ δήμου καὶ φρατρίας ἧς ἂν βούληται remains constant in all inscriptions of the fourth century until ca. 334 B.C. There is one exception. The Samians (*I.G.* II<sup>2</sup>, 1) are distributed in equal numbers amongst the ten tribes. It is apparent in their case that this division was required so that they could not acquire undue political influence in any one tribe. In *I.G.* II<sup>2</sup>, 350 we find a new addition to the regular formula, for the phrase κατὰ τὸν νόμον appears for the first time. This new formula must refer to a restrictive law of some kind. The nature of the restriction is never defined, and may have varied in different periods. The formulae πλὴν ὧν οἱ νόμοι ἀπαγορεύουσιν (*I.G.* II<sup>2</sup>, 336, 385), καὶ ὧν οἱ νόμοι κελεύουσιν (*I.G.* II<sup>2</sup>, 448) or ὧν οἱ νόμοι λέγουσιν (*I.G.* II<sup>2</sup>, 222, 405) may imply that at certain periods there were several laws covering the naturalization of aliens, though it might be unsafe to press the point that these formulae differ from the phrase κατὰ τὸν νόμον in effect. It is unfortunate that *I.G.* II<sup>2</sup>, 336 is so fragmentary. If we could be certain that the correct reading and restoration is given there (εἶναι δ' αὐτὸν φρατρίας γενέσθαι πλ[η]ν [ὧν οἱ νόμοι ἀπαγορεύουσιν]) we might infer that the phratry was the important point in the new law, and that while a new citizen might enrol in any tribe and deme, the brotherhoods were more exclusive and admission

in some was prohibited, and the new member could only enrol in certain phratries specified by law (καὶ ὧν οἱ νόμοι κελεύουσιν or ὧν οἱ νόμοι λέγουσιν). As was feared in the case of the Samians, new citizens might have been flocking to the same phratry and gaining too much political influence, or, more likely, the state deemed it wiser for these new citizens, who were generally wealthy, to be more evenly distributed over the country. Perhaps the prohibition had to do with border demes, for about the year 325 B.C. the right of aliens to acquire land on the border was forbidden. (Wilhelm, *Wiener Studien*, 1907, p. 1, Thalheim, *P.W. s.v. ἔγκτησις*).

The earliest datable appearance of the restriction appears in 331/0 (*I.G. II*<sup>2</sup>, 350). It is possible that the second decree in *I.G. II*<sup>2</sup>, 336 may be earlier, but Kirchner seems to be correct in placing it after 318/7. From the first decree on this stone we learn that the restriction was not in force in 334 B.C., so we are able to date the enactment of the law with tolerable accuracy, that is, between 334 and 331. We may go a step farther and claim that it was enacted by the oligarchical pro-Macedonian party under Demades, which supplanted Demosthenes and his party after the fall of Thebes.

It may be objected to this theory that *I.G. II*<sup>2</sup>, 222 proves that the restriction was enforced some ten years earlier. But if so it was repealed between 338/7 and 334/3 (*I.G. II*<sup>2</sup>, 237, 336). The history of the period does not warrant this, and we see no good reason why *I.G. II*<sup>2</sup>, 222 should not be placed after 334 B.C. The formula of citizenship certainly implies the later date.

Once the restriction went on the statute-books it proved acceptable to all parties, and though changes may have been made, if that is what we are to infer from the varying formulae, there is only one period where there seems to be any repeal. When the oligarchical democracy came into power in 322/19 B.C. (Ferguson, *Hellenistic Athens*, p. 22) the restriction seems to have been removed for a time. A scrutiny of the gift was then required in its stead (*I.G. II*<sup>2</sup>, 398). Apparently the change was made towards the close of the régime, for some of the inscriptions of the period contain the restriction. The documents which concern our study under the rule of Demetrius of Phalerum, only reaffirm previous gifts of citizenship which seem to have been annulled during the oligarchy of 322-19. Euphron



of Sicyon had been made a citizen in 323 when he had been restricted in his enrolment according to law. In 318 he was readmitted on the same terms, that is, with the same restrictions (*I.G.* II<sup>2</sup>, 448). The other case is that of Archippus who had been given citizenship without restriction in 334, but when he was readmitted after 318, he was not allowed to exercise free choice in regard to his phratry. We may infer that in 334 he had entered a phratry which had since been closed by law to aliens, and Archippus was no longer free to enrol himself therein (*I.G.* II<sup>2</sup>, 336). The phrase seems to have been added as an afterthought because the line is crowded in at the bottom of the decree. Perhaps it is a rider added later when Archippus sought to reënter his old phratry and the Athenians had to amend their decree. It may be that the full phrase would have been added if there had been room, but through lack of space the stonecutter inserted what he considered the essential part of the formula. This is unlikely however, because he could have used part of the preceding line and thus, by crowding a little, worked in the whole phrase.

There is an apparent exception to this law in *I.G.* II<sup>2</sup>, 553, which is dated between 307-5 B.C. In this decree a Neaian is honored, but whatever ἀδουσίασθαι may mean, it does not give the full rights of citizenship as implied in γράψασθαι and hence cannot be counted as a real exception. The decree probably confers certain festival privileges only, and does not carry with it the rights of citizenship. In those decrees which confer full citizenship under the rule of Antigonos and Demetrius the restriction always appears (cf. *I.G.* II<sup>2</sup>, 507, 508, 576, 577; probably 570 should be dated after 279 B. C. instead of in 307-1 as placed by Kirchner). Between 301 and 295 B. C. there is only one decree which deals with citizenship (*I.G.* II<sup>2</sup>, 643), and it is so fragmentary that we cannot determine anything beyond the fact that the individuals concerned are apparently reaffirmed in their citizenship.

After the fall of Athens in 294 B.C. we find that the law has been repealed (*I.G.* II<sup>2</sup>, 646). It is impossible to determine the date of the repeal because of our scanty evidence, but it seems more reasonable to place the responsibility on the shoulders of the restored democracy in 301 B.C. than on the tyrant Lachares or on the pro-Macedonian oligarchs in 294. This at least we know. The oligarchs did not revive the restriction after Athens

came into the hands of Demetrius, and we may be sure that they did not enact it during their régime.<sup>1</sup>

When the democracy was restored in 288 B.C. after the expulsion of Demetrius, the laws affecting citizenship were revised. During the democratic régime we find decrees of citizenship almost invariably imposing the restriction. In *I.G.* II<sup>2</sup>, 652 the formula *καθάπερ οἱ πρόγονοι αὐτοῦ* is possibly the old restriction *κατὰ τὸν νόμον* in a new dress. The only exception in the period is *I.G.* II<sup>2</sup>, 654, in which the king, Audoleon, is presented with Athenian citizenship. His royal gifts and still more royal promises to help in recovering Piraeus were enough to give him entrance whither he would. The abrogation of the law in his case supports the theory that the restriction applied to aristocratic phratries.<sup>2</sup> The new inscription which confers citizenship upon Artemidorus *κατὰ τὸν νόμον* is, therefore, to be dated under the democratic government\* which existed between 288-280 rather than under the democracy of 301-296 B.C.

L. 24. *τοὺς δὲ πρυτάνεις τοὺς πρυτανεύοντας τοῦ Μουνιχιῶνος μηνὸς δοῦναι περὶ αὐτοῦ τὴν ψῆφον κτλ.* This is the only example in Attic inscriptions where the *month* of service of the *prytaneis* is given. As the phrase *ἡ πρώτη ἐκκλησία* always means the next meeting of the assembly, we may infer that this decree was passed on the last prytany meeting in Elaphebolion. Since we know from *I.G.* II<sup>2</sup>, 662 that the last prytany meeting in Elaphebolion was held on the last day of the month, we have here additional proof that these two decrees were passed on the self-same day. It is apparent that the name of the tribe which was to hold the prytany for the coming month, was not yet known, else it would have been given. The order in which each tribe held the prytany was not determined at the beginning of the year, as was formerly believed. Nicklin (*Journal of Philology*, 24, p. 76) first suggested that the succeeding prytanizing tribe might have been chosen by lot at the end of the term of office of each retiring prytany, and Ferguson has developed the proof of this (*Athenian Secretaries*,

<sup>1</sup> For the history of the years 295-282 and the dates of the archons in this period see 'Athenian Archons from 294-262 B.C.', which is to appear in *Classical Philology*, July, 1914.

<sup>2</sup> It is possible that 652 and 654 belong to the same year and for some reason the restriction was not imposed in that year. These decrees form the only exceptions during the period of independence between 288 and 280 B.C.

pp. 19 ff.). He has clearly shown that when the phrase *τοὺς πρυτανεύοντας μετὰ τὴν δεῖνα φυλὴν* was used, the decree was passed at the last meeting of the prytany and the tribal name was always that of the prytanizing tribe at the time. When the formula *τοὺς πρυτάνεις τοὺς τῆς δεῖνος φυλῆς* was used, the name was also that of the prytanizing tribe, and the decree belonged to one of the earlier meetings of the prytany. The name of the tribe succeeding to the prytany was never given and this implies that it was never known. The lot for the following prytany could not have been drawn on the first day of the incoming prytany as there is one example of a prytany meeting on the first day of its term (*I.G.* II<sup>2</sup>, 649). It does not seem possible that the necessary preliminaries could have been arranged in a single day, and it is probable that the drawing was the last item of business at the last meeting of the retiring prytany.

L. 27. *τοὺς θεσμοθέτας εἰσαγαγεῖν αὐτῷ τὴν δοκιμασίαν* κτλ. The first appearance of such a formula in decrees conferring citizenship is found in 334 B.C. (*I.G.* II<sup>2</sup>, 336; 358 is probably contemporary, as its formulae are identical and there is no other period in which such a combination is found). When the restriction in the right of enrolment was introduced later (apparently ca. 332 B.C.), the scrutiny before the public courts seems to have been abandoned. It was required once in the years 321–319 B.C. (*I.G.* II<sup>2</sup>, 398), although none of the other decrees of citizenship in this period contain the clause (cf. *I.G.* II<sup>2</sup>. 385, 392, 393, 394, 395). From this we might conclude that this mode of procedure was revived towards the close of the oligarchical régime (*οἱ ἐν τῇ ὀλιγαρχίᾳ πολιτευόμενοι* *I.G.* II<sup>2</sup>, 448). At any rate the scrutiny by the thesmothetae seems to have been abolished on the restoration of the democracy, for the provision does not occur again in decrees of citizenship until the close of the century. The only decree of this class between 318 and 306 B.C. is *I.G.* II<sup>2</sup>, 448, which merely restores to Euphron the citizenship which was taken away from him by the oligarchy. This gift is on the same terms as before, and no scrutiny is required. During the years 317/6–302/1 B.C. the scrutiny of the gift by the thesmothetae was not required while the *ταμίης τοῦ δήμου* was the officer who paid for decrees (*I.G.* II<sup>2</sup>, 508, 558, 576, 577). When he was replaced by *ὁ ἐπὶ τῇ διοίκησει* in 303/2 (see note on line 36) the regulation was again introduced, probably in order to limit the more or less indiscriminate giving which had prevailed in preceding years. It



is probable that this provision was adopted by the party unfriendly to Demetrius in 303 B.C. and, like the other innovations, was unchanged by him when he reestablished his authority. At any rate, the scrutiny of the gift was required in the month Metageitnion in 302/1 B.C. (*I.G.* II<sup>2</sup>, 507). We cannot tell whether the regulation was still retained on the statutes by the moderate democrats who came into power after the battle of Ipsus, for there are no decrees extant from 301 to 296 B.C. which confer the gift of citizenship. In 295/4 B.C. all restrictions in regard to the choice of tribe, deme, and phratry were removed, but the thesmothetae were ordered to bring their scrutiny of the gift of citizenship before the assembly. Until new evidence is forthcoming we cannot decide whether these changes in the laws were due to the legislation of the moderates in 301/0 or to that of the party which came into power on the fall of Lachares. It is reasonable to suppose that the scrutiny was adopted as a substitute procedure when the restrictions in regard to the enrolment of aliens as citizens were removed. The thesmothetae retained this right of scrutiny at least until 272/1 B.C., even though the restrictions of enrolment were revived again at some unknown point in 288/7 B.C. The following decrees belong to the years 295–272 B.C.: *I.G.* II<sup>2</sup>, 646, 648, 652, 654, 663, 667, 682. Since all the honorary decrees within these limits have the formula, we may assume that its use was constant throughout the whole period from 295–272 B.C. From the evidence at hand we cannot definitely exclude the years 301–295 B.C. as a possible date for the new inscription, while, on the other hand, there is no possible objection to dating it in the years 289/8–282/1 B.C.

The purpose of this scrutiny by the thesmothetae is nowhere defined. It was probably an examination into the merits of the case, to determine whether the services to the state were worthy of such a reward, rather than to ascertain the property qualifications of the recipient. In the case of public benefactions, such as gifts of grain or money, such an enquiry by the impecunious state would be most incongruous. But as the regulation to prevent the indiscriminate conferring of citizenship, a protective measure of this kind would serve the purpose well. The recurrence of the phrase *δοκιμασία τῆς δωρεᾶς* supports this view (*I.G.* II<sup>2</sup>, 646, 654, 667; possibly *I.G.* II<sup>2</sup>, 706).

L. 29. *ὅταν πληρώσιν τὰ δημόσια δικαστήρια.* This is the only occurrence of this variation of the regular formula and is most

important in that this is the only bit of evidence which proves that the public courts dealt with this subject. The usual expression is *ὅταν πρῶτον πληρῶσιν δικαστήριον εἰς ἓνα καὶ πεντακοσίους δικαστάς* (*I.G.* II, 395, etc.). The variation *εἰσαγαγεῖν . . . εἰς τὸ δικαστήριον* is also common (*I.G.* II<sup>2</sup>, 646, 654, etc.). The plural *δικαστήρια*, without the definite article, is found four times (*I.G.* II<sup>2</sup>, 646, *I.G.* II, 396, 402, II, 5, 407 b.). An expression similar to that found in this decree occurs in Aristotle (*Ἀθ. Πολ.* LIX, 5), where amongst the various duties of the *thesmothetae* we read *καὶ ἐπικληροῦσιν ταῖς ἀρχαῖς οὗτοι τὰ δικαστήρια τὰ ἴδια καὶ τὰ δημόσια*.

L. 30. *ὅπως* with the subjunctive without *ἄν* is rare in final sentences in Attic decrees. (Three examples in the fourth century, 5 in the third, 8 in the second, Meisterhans, *op. cit.*, p. 253.)

Ll. 31-32. It is also possible to restore *ἀπολήψονται δωρεάς*.

L. 35. This inscription was apparently set up in the precinct of Aglaurus. No other restoration seems possible. *ἐν Ἀγορᾷ* does not suit either the *στοιχηδόν* arrangement or the testimony of the stone, which seems to have a bar of the *lambda* still preserved. *ἐν Ἀγλαύρου* is the only possible restoration, but there is no other inscription known to us which was set up in this precinct, and there is no apparent reason why this decree should be placed there. It is still more puzzling to determine why the stone was brought up from below for this wall when it is clear from the inscriptions (ten in all), broken fragments of architecture, sculpture, reliefs, etc., which make it up, that there was plenty of material on the Acropolis already. One is tempted to believe that a portion of the Acropolis was itself sacred to Aglaurus—possibly near the stairway which led to the lower precinct. At any rate, if the stone was carried up from below, the location of the sanctuary near the cave of Pan and the western stairway (Weller *A.J.A.* 1908, p. 68) seems much more reasonable than the site below the Erechtheum (Judeich *Topographie von Athen*, p. 272).

L. 37. *τοὺς ἐπὶ τῇ διοικήσει*. The restoration is certain since the stoichedon arrangement requires it, and portions of the *sigma* of the article still remain on the stone. The phrase *ἐπὶ τῇ διοικήσει* appears in inscriptions first in *I.G.* II<sup>2</sup>, 463 (307/6) Wachsmuth, *Die Stadt Athen*, Vol. 1, pp. 615-6; Ferguson, *op. cit.*, p. 113). Habron, the son of Lycurgus, is named as the officer *ἐπὶ τῇ διοικήσει* and happens to be the only one whom we know by name. Whatever his duties in 307/6 B.C., they do not interfere with

those of the *ταμίαι τοῦ δήμου* who pays for the recording of the decree. The latter officer still retained this duty at least as late as 305/4 (*I.G.* II<sup>2</sup>, 478, 479), and it is probable that he was not displaced until some time during, or at the end of, 303/2, as *I.G.* II<sup>2</sup>, 558 was not passed until this year since the formula regarding the value of the crown in this decree has the phrase *κατὰ τὸν νόμον*. *I.G.* II<sup>2</sup>, 488, line 26, may be restored as follows: [τὸν ἐπὶ τῇ διοικήσει: Δ] Δ[Δ: δραχμάς as well as with the phrase [*ταμίαν τοῦ δήμου*]. This inscription therefore cannot be used as evidence one way or the other. The next datable inscription shows that the steward of the people was displaced by the officer in charge of the administration in the month Anthesterion in 302/1 B.C. (*I.G.* II<sup>2</sup>, 500, cf. *Οἰκονόμος*, 'Εφ. 'Αρχ. 1910, pp. 401 ff.). But he again is displaced by ὁ *ταμίαι τοῦ δήμου* in the month Scirophorion of the same year (*I.G.* II<sup>2</sup>, 505). This change of officers in the same year is unusual, but this was a season of peculiar storm and stress in Athenian politics, and such changes are to be expected with the changing complexion of the party in control of the government (cf. Ferguson, *Klio*, V, pp. 155-179). It is probable that we should date the first disappearance of the *ταμίαι τοῦ δήμου* in 303/2 as a part of the reforms instituted by the party in opposition to Demetrius which gained control of the government during his absence in the Peloponnese (cf. Ferguson, *Priests of Asklepios*, pp. 141-2). The new party was soon forced out and Demetrius reestablished Stratocles at the head of affairs. He made no changes in the election of officers, however, and the officer ἐπὶ τῇ διοικήσει continued to pay for the cost of decrees for the short remaining period of Demetrius' control of Athens. Towards the close of 302/1 B.C. there is a return to the old order of things, for we find the *ταμίαι τοῦ δήμου* reinstated and this officer paid the cost of the decree (*I.G.* II, 505). This is the last appearance of the *ταμίαι τοῦ δήμου* in the inscriptions. The political creed of the party which relieved the minister ἐπὶ τῇ διοικήσει of the expenses in connection with the public records at the end of 302/1 can only be conjectured. Since no reference is made to Demetrius in *I.G.* II<sup>2</sup>, 505 we may reasonably infer that the party was not friendly to their former overlord, and it is probable that they gained the leadership shortly after Demetrius left to join Antigonos. Though they changed the duties of the minister of the administration, they were not strong enough to maintain their position, and in



the following year Stratocles was apparently reestablished. At any rate he was mover of the decree on the twenty-eighth of Metageitnion in 301/0 B.C. (*I.G.* II<sup>2</sup>, 640). This implies his return to the leadership. Whether he made any changes in the financial boards or not is uncertain, since evidence is lacking. His tenure of office, however, was brought to an abrupt close by the battle of Ipsus and the defeat of Demetrius. The moderate democrats who then came into office proceeded to revise the constitution in a thorough manner (Ferguson, *Hellenistic Athens*, pp. 124 ff.). We cannot tell whether these changes were put into effect immediately after the battle of Ipsus or at the beginning of the next year, but it is probable that they were made at once. At any rate the *ταμίας τοῦ δήμου* was replaced by a board and never reappears in inscriptions again. In the year 299/8 we find that the cost of the inscription was paid by *ὁ ἐξεταστής καὶ οἱ τριττάρχου* (*I.G.* II<sup>2</sup>, 641, 643). These officers were apparently assigned this duty in 301/0 B.C. by the moderate democrats and continued to perform it probably until the administration of Lachares in 295 B.C. It is not clear whether Lachares made any changes in the administration of financial affairs. The decrees passed during his régime are too fragmentary to determine the point. It would be reasonable to assume that he would prefer to vest the administration in the hands of an individual rather than a board. After Athens fell in the spring of 294 and a pro-Macedonian party came into power, we find that the minister of the administration pays for the cost of the decree while the *exetastes* and *trittyrachs* allot the money for a statue (*I.G.* II<sup>2</sup>, 646; cf. 648). These officials and their duties may be a survival from the previous régime, but it cannot be proved as yet.<sup>1</sup> There is no evidence that any change was made at the end of the year 295/4 and it is practically certain that these officers remained in power until the fall of Demetrius and the revolt of Athens in 288. When the democracy returned to power in that year (Tarn, *Antigonos Gonatas*, p. 92), they recalled Demochares from exile and probably made him the chairman of the college, *οἱ ἐπὶ τῇ διοικήσει*, which they reestablished. In all the decrees during the democratic régime this board allots the funds (*μερῖται*) for recording and setting up the inscriptions. We may safely assume, therefore, that the college existed continuously from 288 to 280/79 B.C.

<sup>1</sup> Ferguson, ('Athenian Politics of the Early Third Century,' *Klio*, V, pp. 171 ff.) treats this period somewhat differently.

Since there is no evidence for the college οἱ ἐπὶ τῇ διοικήσει in 301–295 B.C., we cannot date the new inscription in that period without revising the history of the financial boards at that time. On the other hand, there is ample evidence for the existence of the college in 288–0 B.C. The history of this board gives the strongest support yet found for dating *I.G.* II<sup>2</sup>, 663 in the later period.

L. 37. The usual phrase τὸ γενόμενον ἀνάλωμα was not added by the stonecutter. There is no trace of any letters after διοικήσει.

The reference to King Lysimachus in lines 2 and 17 dates this decree in the years 301/0–295/4 or 288/7–282/1 B.C.<sup>1</sup> By studying the various formulae in the body of the decree, we are practically compelled to assign it to the later period. If we should date the inscription in the earlier period, we must assume that the restrictions of registration in gifts of citizenship were not removed in 301 but continued to exist and were abolished somewhere between 297 and 295 B.C. and that this abolition was not due to party changes. While the restriction was still in effect, the δοκιμασία of the gift was added. But it is much easier to believe that the latter was required only when the former was abolished, as seems to be the case in 295/4. Still greater difficulty is introduced into the history of the board ἐπὶ τῇ διοικήσει if the decree is assigned to the earlier period. We must in that case assume that the board οἱ ἐπὶ τῇ διοικήσει was established in 301/0, and shared the functions of the board which is called ὁ ἐξεταστής καὶ οἱ τριττάρχοι in some ill-defined way during the following five years, for in the new inscription the former board allots (μερίσαι) the cost of the inscription, while in *I.G.* II<sup>2</sup>, 641 (299/8) the latter officers pay (δοῦναι) the expenses. Such a confusion of duties might be justified from the history of the year 302/1 B.C. but would lack warrant in the later period, because there were no political upheavals at that time to explain the change. Furthermore, we should need to assume that the officer ὁ ἐπὶ τῇ διοικήσει was reestablished under the administration of Lachares, and that the plural board came back into power again in the following year. The accumulative evidence of these formulae tends to establish the date of this inscription within the years 288/7–282/1. At this point the evidence of *I.G.* II<sup>2</sup>, 662 becomes available for a more exact dating. The similarity in subject matter and in wording is so great that there can be no doubt that they belong very close together. From the frag-

<sup>1</sup> Ferguson, *op. cit.* pp. 144 ff., cf. *Classical Philology*, 1914, *l.c.*

ment preserved of *I.G.* II<sup>2</sup>, 662, it is seen that the decree was passed on the thirtieth day of the ninth prytany on the thirtieth day of the ninth month. Month and prytany therefore coincide and we may make the following restoration:

[ἐπ' . . . . . ἄρχοντος ἐπὶ τῆς Κεκ]ροπίδος ἐνάτης π-  
[ρυτανείας Ἐλαφηβολιώνος ἔνει καὶ] νέαι τριακοστῇ  
[τῆς πρυτανείας κτλ.]

If we exclude the earlier period, there is only one name in the later years which can be restored and that is Diocles. Professor Kirchner, in dating *I.G.* II<sup>2</sup>, 662, assigned it to the archonship of Meneclēs restoring ἐπι Μενεκλέου instead of ἐπὶ Μενεκλέους. While this spelling can be justified, we do not believe that this date can be accepted. In the spring of 272 Lysimachus had already murdered his son, and the whole civilized world, shocked, repudiated his friendship and alliance. Athens could not have been any exception. She turned to Asia for help against Antigonus, and perhaps dreamed that her island kingdom might yet be won back in a measure (*Classical Philology*, 1914, *l.c.*). The cordial relations between Lysimachus and Athens indicated in *I.G.* II<sup>2</sup>, 662, 663 do not accord with the situation at Athens as we understand it in 282. It is very doubtful if the archon Meneclēs is correctly dated by Kirchner in 283/2. The point is disputed but probably he should be placed in 281/0. In that case Lysimachus was dead long before the decrees were passed.<sup>1</sup> A third argument against dating *I.G.* II<sup>2</sup>, 662 in the archonship of Meneclēs is found in *I.G.* II<sup>2</sup>, 664. If the latter inscription be restored, no arrangement of prytanies can be found to agree with the scheme given under *I.G.* II<sup>2</sup>, 662—unless we assume a violation of the *stoichedon* arrangement. All these considerations are to be urged against dating *I.G.* II<sup>2</sup>, 662 in 283/2 in the archonship of Meneclēs. There is none to be urged against placing this and the new decree in the archonship of Diocles. The *stoichedon* arrangement, the formulae employed, the arrangement of the prytanies, and the historical content of the inscriptions all point to the archonship of Diocles. Both of these inscriptions were passed accordingly on the thirtieth day of Elaphebolion in the year 288/7 B.C.

PRINCETON.

ALLAN CHESTER JOHNSON.

<sup>1</sup> For a discussion of this whole problem see *Classical Philology*, 1914, *l.c.* I have no new arguments to add, and to avoid repetition I refer those interested in the subject to the proof given there.



## CIVITA LAVINIA, THE SITE OF ANCIENT LANUVIUM

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### PART II<sup>1</sup>

To visit the Villa Frediani one takes the road between the "Bernini" fountain and the church and convent of the Immaculate Conception; while ascending the hill one should notice three truncated fluted columns of peperino, possibly *in situ* but immured in modern masonry on the right of the road, and on the left, farther up, the ends of three parallel concrete walls, buried in the bank; at their bases is a strip of paving, probably belonging to the same road as that which I noted opposite the *campo santo*. The capacious residence and stables now belong to Signor Frediani, but were formerly called the Casa Dionigi, and still earlier the Casa Bonelli. They rest almost wholly upon ancient concrete bases; the windows command wide views of mountain, plain and sea. The façade of the dwelling-house has a marble inscription commemorating the visit in 1723 of James III Stuart, and Clementina, his wife, "Rex reginaque Britannorum." In the sitting room is a marble statuette of the bearded Hercules sitting wearily upon a rock over which his lion skin has been spread; the whole marble is about three feet high; it seems good work of the imperial age. The portico contains ancient colonnettes and capitals; a small strigillate sarcophagus, a roughly executed marble puteal with cupids and garlands in relief; a togate statue of an orator, natural size, having a countenance suggestive of the emperor Tiberius; and at each end some very pleasing Etruscan polychrome terra-cottas comprising bits of friezes with hawksbeak, palmette and meander patterns, also portions of statuettes. The inscriptions discovered in the past few decades at Civita Lavinia have been zealously reported for publication in the *Notizie degli Scavi*, but by way of exception there is in Sig.

<sup>1</sup> For Part I, see *A.J.A.* XVIII, 1914, pp. 18-31. The notes signed "T. A." have been kindly supplied by Dr. Thomas Ashby.

Frediani's possession a tiny base of white polished marble, measuring 0.10 m.  $\times$  0.07  $\times$  0.05, having upon its upper surface holes for the feet of a bronze statuette, where some of the soldering metal still sticks, and upon its front the accompanying inscription (Fig. 3)<sup>1</sup> which from its simplicity and its quaint lettering should be dated at least two centuries before Christ.

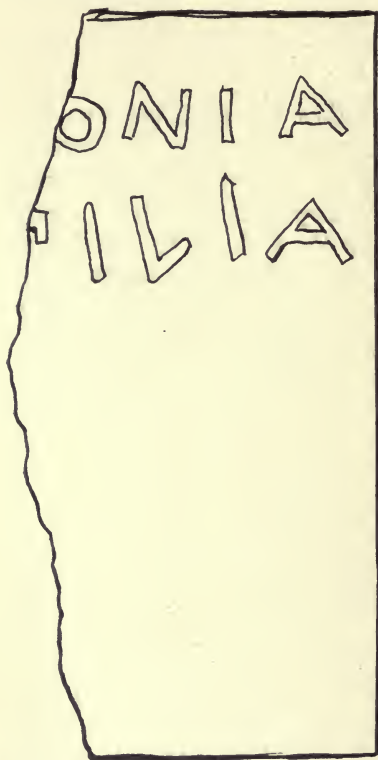


FIGURE 3.—EARLY DEDICATORY INSCRIPTION IN THE VILLA FREDIANI

The court is bounded on the south by an embankment wall, the concrete of which clearly shows the long high depressions left by the posts, which in ancient construction supported the planks of the wooden mould. The formal garden below, strewn with gray capitals and fluted columns, has at its lower end another large mass of concrete, visible on its east side to a height of two metres. The east or rear side of the main building contains concrete in three strata of differing materials, rising five or six metres above the ground and conserving in spots its brick facing. To the north, close by, is seen a low rectangular corner formed by walls of roughly set reticulate work; farther up in the olive orchard by the big rose garden near the western road is another square of ancient concrete. Near this place there came to light in

1826 a quantity of iron weapons, spears, swords, and utensils for domestic use, also the inscription<sup>2</sup> of the Augustan age, referring to Aulus Castricius; again in 1882 there was found in these grounds a rare dedicatory inscription to the *Tempestates*.<sup>3</sup>

<sup>1</sup> Figs. 1 and 2 are in Part I. This inscription may perhaps be restored to read *Iun ONI Am PILIA* (= Ampelia).

<sup>2</sup> *C.I.L.* XIV, 2105.

<sup>3</sup> *C.I.L.* XIV, 2093.

The estate continues across the road towards the northwest and here one finds the high ancient retaining-wall, displaying two varieties of the *opus incertum*, a coarser and a finer; it extends southward for sixty metres, and at the lower extremity rather high up it is built of square stone blocks. Along the southern side of the terrace, incorporated into an olive mill (*il montano*) one may visit, by the light of a candle, two ancient rooms which once had vaulted ceilings and which show oblong panels of stucco, the outlines of which are actual depressions, as in the style prevalent in Pompeii prior to 100 B.C. Nibby's conjectures on the uses of these rooms are pure fantasy; but that the building served public rather than private purposes is proved by the finding here of the only inscription concerning Lanuvium that has ever been seen by scholars in its original position.<sup>1</sup> It was in the wall of a rectangular niche about eight feet square with a long seat, the *rendez-vous*, or more likely the donation of a certain body of the citizens, the *Clodia Firma*. Considerably to the north and farther back up the hillside is a high supporting wall of concrete from which the reticulate facing has nearly disappeared. Nibby calls it the highest of a series of three parallel supporting walls. It contains tall niches a metre and a half wide, capped by half domes, and is undoubtedly the ruin represented, in a far better state of preservation, by an engraving of Volpi.<sup>2</sup>

From the Villa Frediani we return to a point two thirds of the way down to the great fountain, and here turn to the right through a cross street, beside which extends for nine metres a rather thin ancient wall of *opus incertum*. One sees parts of mediaeval walls extending into the bank. The building seems to be the one referred to in earlier works as the house with porticos. We turn again to the right and ascend the hill of St. Laurence, noticing a large room of coarse reticulate walls which rises from the garden on the left. Entering the Villa Sforza and passing behind the conspicuous new residence, we find ourselves at once surrounded by the architecture of the imperial age, amid the most intricate and in some respects the most interesting remains which Lanuvium has thus far yielded. Their existence was unknown until the years 1884 to 1886 when Lord Savile, then British ambassador to Italy, carried on

<sup>1</sup> C.I.L. XIV, 2126, CVRIA CLODIA FIRMA.

<sup>2</sup> Volpi, *Vet. Lat.* V, p. 86.



extensive explorations here with the assistance of Mr. Pullan and Sig. Seratrice. The English diplomat, who was an intelligent and successful excavator, but not an archaeologist, was naturally more interested in getting out from the site objects of beauty than in leaving in position that which might serve



FIGURE 4.—LOOKING NORTHWARD ALONG THE FRONT OF THE PORTICO

in an ideal reconstruction. No plan of the numerous buildings and porticos, no adequate description of the excavations, not even a complete list of the artistic treasures acquired was published.<sup>1</sup> Lord Savile believed that he was excavating a Roman

<sup>1</sup> For desultory allusions to the site cf. *Not. Scav.* 1884, p. 159, 239. 1885, p. 192. 1886, p. 26. 1889, p. 47. 1890, p. 218. 1891, p. 253. 1892, p. 235. 1895, 46. *Mél. Arch. Hist.* XVIII. p. 27. *Archaeologia*, 1886, Vol. 49,

villa of the imperial age. He speaks of a series of chambers with mosaic pavements surrounded by porticos, and is particularly impressed with the number of pipes, reservoirs and drains which came to light. Somewhere upon the hill there was found a building of the republican period, quadrate construction with twelve courses intact, the walls of which were respectively 15 and 7 yards in length. Near this there came to light an ancient road 35 m. long but reported as only 1.80 m. in width,



FIGURE 5.—THE NORTHERN END OF THE RESTORED PART OF THE PORTICO

which was supposed to have led up to some temple or citadel. Along the west side of the hill the reticulate portico was discovered to a length of 314 feet, and the excavators believed that it originally extended also along the north side. For a space of 83 feet it was restored by Sig. Seratrice, on ancient traces and mostly with ancient material, to a height of 15 feet, 2 inches, exclusive of the parapet (Figs. 4 and 5).

p. 367. 1893, Vol. 53, p. 152. *Journal of British and American Archaeological Society of Rome* I, pp. 13, 84, 112, 213. More useful are the photographs of Moscioni, many of which, taken on this spot, are entitled "*Scavi di Nemi*"! .

The artistic finds were numerous and interesting, comprising *inter alia* the following:

Portions of seven fine horses of Parian marble and of Greek workmanship, believed to have belonged to a *quadriga* and equestrian statues, as there were found the spoke of a chariot wheel and fragments of a rider.



FIGURE 6.—MARBLE TREASURES FROM LANUVIUM AS FORMERLY DISPLAYED AT THE BRITISH EMBASSY IN ROME

Five torsos of soldiers wearing the corselet and armed with the short sword.

A figure in tunic and mantle supposed to be a charioteer, work of the first or second century A.D.

A water nymph, "the lower part of whose figure is encircled with rippling waves, admirably rendered in the marble."

A colossal head, called that of Juno, 0.35 m. high, with the hair descending in wavy masses on each side and covering the



upper half of each ear. This beautiful head, with those of three horses, was admired twenty-five years ago in the stairway of the British embassy at Rome (Fig. 6).<sup>2</sup>

Many coins, brooches and figurines.

Terra cotta facings of an Etruscan temple of the sixth or seventh century before Christ.

These last are the most exquisite as well as the most ancient of all the finds. Lord Savile considered them Greek work of the ninth century which could lend credence to the tradition of the foundation of Lanuvium by Greeks (Diomedes)<sup>1</sup> returning from the capture of Troy. They consist of ornamental plaques from the architrave, palmette friezes, and numerous polychromatic antifixes, mostly representing a life-sized female face in a high, rounding frame, but in certain cases portraying a group, such as Artemis with two lions, or a satyr and a maenad with a panther. From the plaques the temple would appear to be the oldest of all which have been discovered in central Italy.<sup>2</sup> The red and black palmettes, adorned with a white border, are in a very ancient style and resemble those of the temple of Samos. The masks are from an age less remote, but certainly as old as the sixth century. If the plaques and masks came from the same temple, we may suppose that the masks, being at once more exposed and more prominently seen, were replaced by new ones at the later period. These decorations betray strong Ionian influence and possess a singularly delicate beauty.<sup>3</sup>

With the exception of an antifix now in the museo di Villa Giulia these finds seem to have been taken to England. A portion of the ancient temple, with its revetment of bright terra-cotta has been conjecturally restored for the Etruscan room of the British Museum. To the same institution were donated five fragments of horses, the torso in a tunic, and one of the torsos in armor.<sup>4</sup> It would be a pleasure to learn the

<sup>1</sup> Appian, *Bell. civ.* II, 20.

<sup>2</sup> L. Fenger, *Le temple etrusco-latin de l'Italie centrale* (Copenhagen, 1909), p. 15.

<sup>3</sup> For illustrations cf. *Not. Scav.* 1895, p. 46. Walters, *Hist. of Anc. Pottery* (London, 1905), vol. I, p. 100. Tomassetti, *Camp. Rom.* vol. I, pp. 31, 32. *Proceedings of the Royal Institute of British Architects*, 1893, p. 217.

<sup>4</sup> Smith, *Cat. of Sculpt., Gr. and Rom. Antig. in the Br. Mus.* (London, 1904), Vol. III, p. 103, Nos. 1749-1751.

disposition of the Juno, of a Jupiter barely mentioned among the finds, and of the nymph rising from the rippling waves.<sup>1</sup>

The site of these excavations has, in late years, been neglected and the remains are rapidly deteriorating. In view of their importance and of their present neglected state, I have made a plan (Fig. 7) of what I could see in the grassy season and will add a brief description.

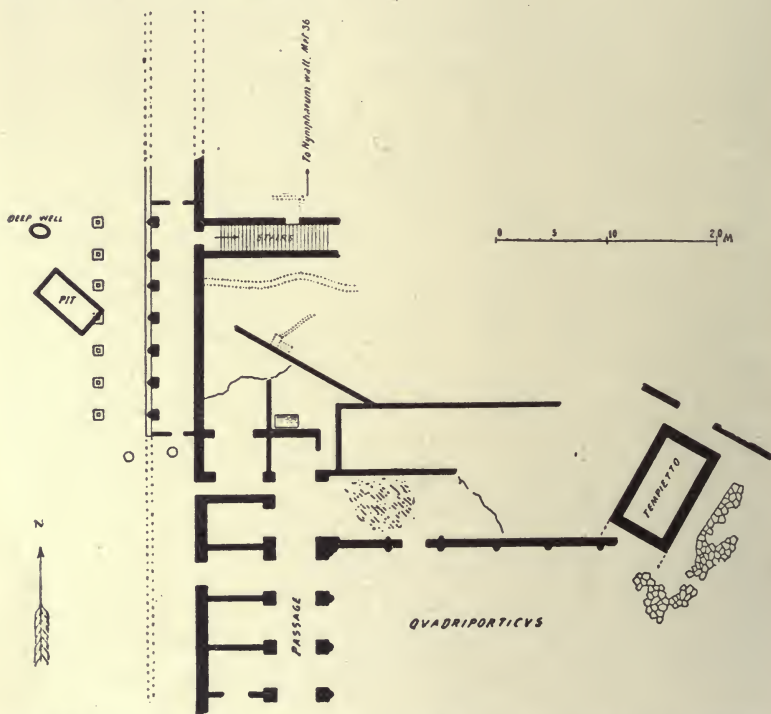


FIGURE 7.—PLAN OF THE PRINCIPAL REMAINS ON COLLE SAN LORENZO

We seem to be standing in a *quadriporticus*, the northern side of which is a thin wall of regular reticulate work 26 m. in length, containing a door, and ornamented with six engaged columns averaging about 4.80 m. apart; the line along the west side, however, is preserved to a length of only 14 m. and consists of heavy rectangular piers (concrete faced with small tufa blocks), having similar engaged reticulate columns. The corner pier presents a right angle, into which two engaged columns are

<sup>1</sup> Possibly at Nottingham?

clustered. Behind, to the north, at intervals of 5 m. and parallel with the portico, are two terrace-walls, the concrete of which is sparsely set with large irregular facing blocks (*opus incertum*). The interval between the lower two walls was once divided into rooms. Here at the west portion the cement pavement is in place; at the east there may be seen in the earth a metre above the pavement bits of red stucco and small black and white cubes of a tessellated pavement, with fragments of pottery

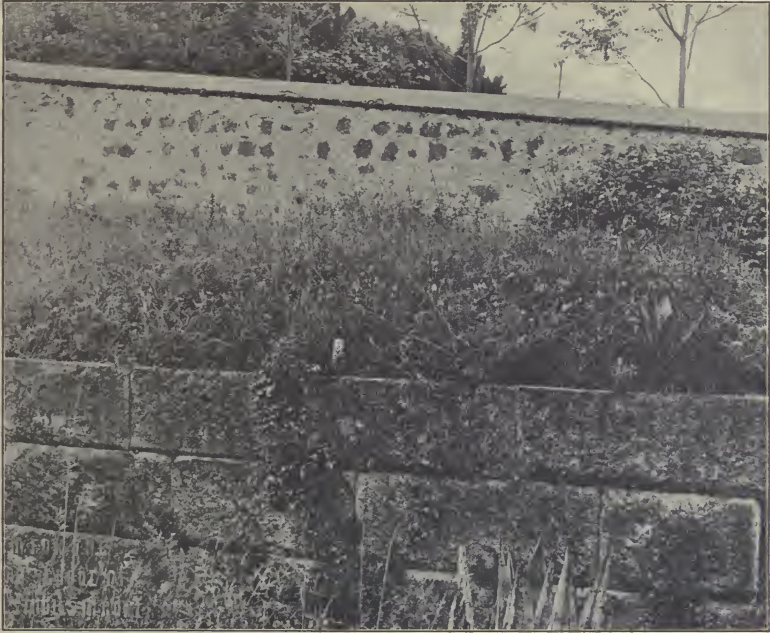


FIGURE 8.—STONE WALL OF THE TEMPIETTO

and glass. Farther to the east, not orientated with the *quadriporticus*,<sup>1</sup> there is a structure, 10 m. x 6 m., built of large rectilinear blocks of gray peperino set in thin layers of cement. Five courses stand in place, leaving a finished upper surface 2.20 m. high (Fig. 8). The blocks show small holes for the hoisting tongs, especially in the uppermost course. The end of the structure facing south is incomplete, and the contour of the ground indicates that here were steps for the approach.

<sup>1</sup> It is convenient to use the term *quadriporticus*, but there is no real proof that the portico extended along the east and south sides of the open space.



The present appearance of the ruin suggests a small temple, facing south and overlooking the plateau now occupied by the town, and it is commonly called the *tempietto*.<sup>1</sup> Parts of an ancient paved street have been seen along its sides, both to the east and to the south. The ground behind and higher looks as if other ancient structures might lie not far beneath its surface.<sup>2</sup>



FIGURE 9.—DOOR AND WINDOW IN THE RETICULATE WALL OF THE PORTICO

<sup>1</sup> I have been led, however, to suspect, from a hardly visible wall behind the *tempietto* and in the same orientation, built of concrete on the right and of heavy blocks on the left, that this building is the one shown, cleared of earth, with wide steps leading down past its end, in the photograph No. 20229 of Moscioni, marked "*Scavi nel lago di Nemi*"! If so it is a terrace of a much larger structure, and not a temple of the ordinary form. "There are some more small rooms (recently cleared) behind the *tempietto*, with concrete walls and fine black and white mosaic pavements." T. A.

<sup>2</sup> I found no building like that unearthed in 1885 (*Not. Scav.* 1885, p. 192), partly quadrate and partly reticulate, which may be the same as the one which Lord Savile called a "bath." It has probably been again covered with earth.

Going west from the *quadriporticus* we come first to a passage 3.70 m. in width, which was doubtless once vaulted, as the piers along the sides measure over a metre each way. Beyond is a series of five rooms, averaging 4 m.  $\times$  5 m. in dimension, bounded on the east by a long, thick outside wall. Each room, except the centre one, has a very narrow splayed window at a height sufficient to prevent the passer-by from looking in. The central room has a door (Fig. 9) that plainly shows its method of construction; the concrete above the opening rested upon a thick wooden lintel which has left its unmistakable imprint in the cement; then to avoid excessive strain upon this horizontal line, a wide relieving arch was built in the wall above. The spaces left by similar wooden lintels can be seen above the little windows. The thick outside wall shows patches of stucco upon its reticulate facing, and, in some of the rooms toward the north, rectangular cuttings for the floor beams of an upper story can be seen. Beyond the north end of the passage is a triangular space and a stucco-lined reservoir at a distinctly higher level than the floor of the rooms. The back wall of this space is of *opus incertum* but of much better construction than the northernmost of the three terrace-walls, which it meets at an angle of about thirty degrees. It contains an arched opening leading to interior vaults, largely of modern reconstruction, from which an ancient tunnel (*cuniculus*) leads back into the native tufa. Within the vault there lies the marble capital of a pilaster; without, on the bank, I noticed a large piece of a peperino moulding.

Nearby begins the restored portion of the long west portico, that originally extended from a point not far from the new white residence 314 feet due northward to a point in the vineyards where the farthest traces were found. As restored (probably for the most part correctly) the ambulatory is 3.20 m. wide; along the west or open side the modern roof rests upon an arcade having piers (0.90 m.  $\times$  0.75 m.) of small stone blocks to which on the outside slender engaged columns are attached. These, like those of the *quadriporticus*, are of fine reticulate work varied by four narrow bands of flat bricks; they have Tuscan capitals of peperino and support two mouldings above of the same stone, separated by a narrow horizontal strip of reticulate. Opposite each of the piers of the arcade, 3.60 m. to the west, is a ponderous stone post rising only a few inches above the surface, having

a square hole in the top, possibly for a trellis pole but more likely for a herm. Nearby is an ancient pit, the use of which is unknown, and north of it a very deep well. The restored portion ends at an ancient cross wall containing an arched door. The *quasi-reticulate* embankment wall, which forms the inner side of the ambulatory, has suffered a breach at the mouth of a tunnel-drain cut in the solid tufa, and just beyond was perforated by a door opening upon a steep flight of twenty-eight steps (see Fig. 5). At the nineteenth step, on a level with the roof of the portico as restored, there is a door to the north, but no landing to interrupt the steps.

The upper level, that is, the ground extending back from the roof of the portico, shows nothing of interest in the immediate vicinity of the stairs. Thirty-eight metres to the north are two long walls, separated by a deep channel, running across the hill east to west for thirty-seven metres. The rear wall, of reticulate, supports the higher land behind it; a series of vaults below and a large pipe about half way up suggest that it belonged to a long fountain (*nymphaeum*), and today the channel always has considerable water. At the centre of the wall stands a small mediaeval tower built of stone blocks, probably a record of some building<sup>1</sup> belonging to the friars of St. Lawrence, who owned this locality for centuries though I have found no good evidence that they founded a monastery here.

To the east, across the road, in the Minelli vineyard, which crowns the summit of the hill, I observed under a small tool-house a round concrete foundation having a cement lining as if for a water basin, and from its two embankment walls, one of reticulate running southeast by east twenty-three metres to the declivity, the other at right angles toward the south, of *opus incertum*, visible for 10 m. to a height of 3 m. In this vineyard, a quarter of a century ago, there was uncovered and again buried a huge rectangular enclosure,<sup>2</sup> 30 m. north to south and 7 m. east to west, built of rectangular blocks left rough on the interior; this was called the *arx Lanuvina* by certain Italian scholars of that day, but neither its shape nor its position seem right for a military stronghold.<sup>3</sup> The fact that

<sup>1</sup> A. Galieti, "Il Castello di Civita Lavina" (in *Archivio della R. Società Romana di Storia Patria*, 1909), pp. 27 ff.

<sup>2</sup> *Not. Scav.* 1884, p. 159.

<sup>3</sup> "There is, however, no doubt in my mind that the ancient *arx* stood on the summit of this hill." T. A.



the inner sides of the block were left rough suggests that the enclosure, filled with earth, may have formed an elevated terrace upon which the temple of Juno stood.

If we return down the road, we notice ancient street paving in position not far from the *tempietto*, while on our right massive peperino blocks from some important structure of an early period protrude from the high modern embankment. To our left and well above the road is the Baccarini vineyard, where in the course of agricultural operations, parts of an imposing stone structure have been seen. The inscriptions of Juno Sospita have been found largely on the land just below this little plateau.<sup>1</sup> The archaic terra cottas were found upon the land lower down and to the west. Hence it seems reasonable to suppose that upon this commanding site the savior goddess was enshrined.<sup>2</sup> This ground has never been excavated; Lord Savile wished to purchase it but did not succeed; it is now said to be available and might after a moderate expenditure yield highly important information.

As to the original plan and uses of the porticos behind the Sforza residence, one cannot hazard assertions. The terra cottas and the inscriptions support the view that here we are in close proximity to the sacred enclosure of Juno. I find it hard to suppose that an extensive private villa occupied so large a part of a hill which was sacred to Juno from remote antiquity. Especially if we suppose that the sacred grove descended to the west we shall not look for a private domain of the second century cutting off the ancient shrine from the grove devoted to the same worship.<sup>3</sup> Furthermore the abundance of statuary discovered here, and its character, colossal or monumental (*quadriga*, Juno, Jupiter, soldiers), seem consistent rather with a public domain. A fragmentary inscription containing the name of Juno, found in the locality in 1892, expressly

<sup>1</sup> One of them, *C.I.L.* XIV, 2088, expressly mentions a costly statue of the goddess.

<sup>2</sup> Westphal was inclined to locate the temple at a spot west of the town where a century ago high walls were standing in a certain vineyard. Gell suggested the building just south of the town walls. Nibby returned, correctly, to the opinion of Volpi and placed the temple somewhere on the heights to the north.

<sup>3</sup> The language of Livy (8, 14) *aedes lucusque Sospitae Iunonis* indicates a certain unity.

mentions a portico or porticos<sup>1</sup> and the name porticos of Juno might be given tentatively to the existing remains; the rooms of nearly uniform size may or may not be the sleeping places mentioned by Varro.<sup>2</sup> If incubation was practiced in connection with the worship here, this spot, which contains numerous subterranean tunnels<sup>3</sup> cut in the native tufa, would lend itself readily to priestly imposture.

<sup>1</sup> *Not. Scav.* 1892, p. 235. . . . IER·ROC . . . PORTICV . . . . IVN—

<sup>2</sup> Varro, *L. Lat.* 5, 162. *cubiculum* suggests incubation, but perhaps merely designates the sleeping rooms of the temple priests.

<sup>3</sup> Not wholly ancient to be sure; one is still worked as a *pozzolana* quarry.

(*To be continued.*)

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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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### GENERAL AND MISCELLANEOUS

**Palaeolithic Man in Europe.**—Under the title *Palaeolithic Man and Terramara Settlements in Europe* (New York, 1912, Macmillan. 507 pp.; 74 pls.; 175 figs. 8vo. \$5.50 net), ROBERT MUNRO publishes his "Munro lectures" delivered at the University of Edinburgh in 1912. He divides his book into two parts, in the first of which he discusses man's place in the organic world, man and the glacial phenomena, cave researches, chronological problems, fossil man in various parts of Europe, the *pithecanthropus erectus*, the palaeolithic races of Europe, and the transition to neolithic culture. In the second part he treats of terramara structures and their parallels in other countries, the culture represented, the pile dwellings in the Po valley, and the relation of the people of the terramara to neolithic hut dwellers.

**Western Europe as an Early Cultural Group.**—In *Sitzb. Berl. Akad.* 1913, xxxvi, xxxvii, pp. 734-765 (19 figs.) CARL SCHUCHHARDT finds in Western Europe (especially Spain, France, and Southern England) in the Stone Age similar pottery (forms derived from leather receptacles), similar stone axes, similar round houses, burial in crouching posture, etc., all different from the products and customs of early civilization in Northern Europe. Much of this western culture was carried to the eastern part of the Mediterranean by the Danube route. It is sometimes as yet impossible to decide whether such things show independent development in the East or are early importations from the West, but the latter begins to appear more probable.

**Trade Routes and Constantinople.**—In *B.S.A.* XVIII, Session 1912-1913, pp. 301-313, WALTER LEAF gives evidence and arguments to prove that in ancient as in modern times the site of Constantinople was important on

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1913.

For an explanation of the abbreviations, see pp. 126, 127.



account of the trade route by water, but that there was never an important land route from Europe to Asia and *vice versa*, crossing the Bosphorus.

**Western Asia in the Second Millennium B.C.**—In *Mitt Vorderas. Ges.* XVIII, 1913, 4, pp. 1-105, H. WINCKLER makes a study of the nature of archives in the ancient Orient on the basis of the finds at Tell el-Amarna and Boghazkeui, and then constructs from these and other archaeological sources the history of the second millennium B.C. Such questions are discussed as the origin of the Hittites, the Harri, or Aryans, in Mesopotamia, the kingdom of Mitanni, the kingdom of Kissati, the cities of Carchemish and Aleppo, the rise of the Amorite kingdom, and the conflicts between Egypt and the Hittites for the possession of Palestine.

**Explorations in Central Asia.**—Under the title *Ruins of Desert Cathay* Sir M. AUREL STEIN publishes in two thick volumes a general report on his expedition of 1906-1908 to Central Asia and Western China. Excavations carried on at many ancient sites in the Takla-Makan desert, in Lop-nor, in Tun-huang, and elsewhere brought to light a great mass of archaeological material including stucco reliefs, frescoes, inscribed pieces of wood, etc. In two ruined temples at Miran frescoes were found showing classical influence; and an inscription in the Karoshti language states that they were the work of a certain Tita, which Stein thinks stands for Titus. In the desert a great wall, or *limes*, hitherto unknown was found extending from Su-chou to the "Jade Gate." It was built about 110 B.C. The most remarkable discovery was made at the "Caves of the Thousand Buddhas." Here a monk had found a library which had been walled up, probably in the tenth century, containing a solid mass of manuscripts nearly ten feet high, filling about 500 cubic feet of space. Besides Tibetan and Chinese manuscripts, there were others in Runic Turki, Uigur, Sogdian, and in Sanskrit written on palm leaves. One complete roll in Estrangelo script is Manichaean; two others, which have been proved to be translations of well-known Sanskrit works, are in an unknown language once current in Khotan. One printed roll was dated 860 A.D., showing that printing was in use in China much earlier than had been thought. There were also many bundles of painted silk banners with subjects taken from the life of Buddha, some of which are reproduced in colors in the book. They date chiefly from the T'ang period (7th to 9th century). As a result of the expedition about 300 paintings and 14,000 documents and manuscripts in a dozen different languages were taken to the British Museum. [*The Ruins of Desert Cathay*. By M. AUREL STEIN. London, 1912, Macmillan and Co. Vol. I: xxii, 546 pp.; 5 pls.; 154 figs.; map. Vol. II: xxi, 492 pp.; 9 pls.; 179 figs.; map. 8vo. \$12.50 net.]

**The Prāṇidhi-Pictures of the Ninth Temple at Bāzāklik.**—In *Sitzb. Berl. Akad.* 1913, xxxix, xl, pp. 864-884, HEINRICH LÜDERS discusses the fifteen Prāṇidhi-pictures on the walls of the ninth temple at Bāzāklik. He prints the Sanskrit text of the accompanying inscriptions and describes the pictures. The inscriptions do not agree with the pictures. Probably the original work which the pictures were to illustrate was lost and in its place verses from a later work were chosen, in which the names of the Buddhas occurred, but which did not describe the proper scenes.

**The Naming of Archaeological Strata.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 92-108, G. PATRONI discusses the necessity of classifying and naming

archaeological strata purely and simply by their material phenomena, entirely avoiding the use of terms that even remotely imply an adherence to preconceived historical, ethnographical, anthropological or linguistic theories.

**Figures on Neolithic Axes.**—In *L'Homme préhistorique*, I, 1913, pp. 73–80 (16 figs.) L. MAZÉRET discusses certain marks on neolithic axes. These he thinks represent huts, tools, plants, and animals.

**The Beginnings of Art.**—In *R. Arch.* XXII, 1913, pp. 125–128, PIERRE MILLE argues that religion, or magic, did not cause art to begin, but very early took possession of art, which had arisen from the desire of man for expression and recreation. *Ibid.* p. 128, S. REINACH supports the theory of the origin of art in magic against the objections expressed by G. H. Luquet in the *Revue Philosophique*, May, 1913.

**A Bas-relief from Laussel.**—In *R. Arch.* XXII, 1913, pp. 112–114, W. DEONNA argues that the steatopygous appearance of primitive feminine figures (C. Lalanne 'Bas-reliefs à figuration humaine de l'arbri sous roche de Laussel,' *Anthropologie*, 1912, pp. 129 ff.; *C. R. Acad. Insc.* 1912, pp. 17, 55; Reinach *Répert. de l'art quaternaire*, p. 120, No. 1; Lalanne, *Compte rendu du XIV<sup>e</sup> Congrès international d'Anthropologie et d'Archéologie préhistoriques*, I, 1913, pp. 547 ff.) is due to primitive conventions of art, not to the race of the persons represented. The horn held in the hand of one of the figures from Laussel symbolizes plenty.

**The Influence of Technique on the Work of Art.**—In *R. Arch.* XXII, 1913, pp. 193–219, W. DEONNA discusses the influence of technique on the work of art, dividing his subject into three parts: The Influence of the Materials employed; The Influence of Tools and Processes; The Influence of Individual Skill. In the first and second parts, the influence is seen to be sometimes direct, sometimes indirect.

**Albanians and Illyrians.**—In *Z. Ethn.* XLV, 1913, pp. 103–107 (with list of twenty-four articles by the author) E. FISCHER gives further arguments (cf. *ibid.* XLIII, 1911, pp. 564–567) for believing that the Albanians are descended from the ancient Illyrians, who were, he thinks, of similar stock to the Thracians and Dacians. Obtaining wives by seizure and purchase, feuds between families, the servile position of women, persistence of ancient ways of cooking, belief in fairies and demons, peculiarities of dress and headdress are all things they have conserved from a high antiquity. As mercenaries for Alexander and for the Romans and in modern times among the Janissaries and Arnauts they have played a most important part. Secure from foreign foes in their mountain fastnesses they have been their own worst enemies.

**The Triballi.**—In *Studi Romani*, I, 1913, pp. 233–240, N. VULIĆ discusses the location of the Triballi. He would place them between the Morawa and Isker rivers, and thinks it improbable that they made migrations towards the east, or that the name was applied to other peoples.

**The Loeb Collection of Bronzes.**—Mr. James Loeb, now of Munich, possesses a rich collection of ancient works of art. A catalogue of the bronzes, most of which came from the Forman collection and were at one time exhibited in the Fogg Museum of Art of Harvard University, has been published. Forty-six objects are described and illustrated. Three are Egyptian statuettes (one of a cat); the rest are Greek, Graeco-Roman, and Etruscan. A fine archaic mirror (pls. 6–8) a Mercury (pls. 12, 13), a Poseidon of Lysippian qualities

(pls. 17, 18), a pair of wrestlers (pl. 21), an Aphrodite with two Erotes (pl. 25), and an Etruscan *cista* (pls. 40-43) may be mentioned as among the most interesting objects in the collection. The text is by Dr. J. Sieveking and gives a complete description, with such discussion as each object demands. The illustrations are admirable. [*Die Bronzen der Sammlung Loeb*, herausgegeben von JOHANNES SIEVEKING. Munich, 1913, privately printed. vi, 86 pp.; 46 pls.; 12 figs. 4to.]

**Ancient Portraits.**—The sixth volume of Marcus and Weber's "*Tabulae in usum scholarum*" is a work by R. DELBRÜCK on Greek, Roman and Egyptian portraiture. After a general introduction the author describes in some detail, noting the literature, the portraits reproduced in the plates. Twelve of these are Egyptian, and the rest, fifty in number, Greek and Roman. The reproductions are excellent. [*Antike Porträts*. Von RICHARD DELBRÜCK. Bonn, 1912, A Marcus und E. Weber. 71 pp.; 62 pls.; 32 figs.]

**Vases in Human and Animal Shapes.**—In *L'Homme préhistorique*, I, 1913, pp. 305-317, W. DEONNA argues that vases of human or animal shape were believed both in antiquity and in mediaeval times to impart something of the animal or of the divinity, where a divinity is represented, to the liquid which passed through them. The belief is a very old one.

**Censers.**—An elaborate monograph on censers and other vessels for burning incense, among the peoples of antiquity in general, by K. WIGAND may be found in *Bonn. Jb.* 1912, pp. 1-97 (6 pls.; 15 figs.).

**Pagan Diptychs.**—Pagan diptychs in various museums form the subject of a detailed study by H. GRAEVEN in *Röm. Mitt.* XXVIII, 1913, pp. 198-304 (6 pls.; 9 figs.).

**New Zodiacal Signs.**—In *Mitt. Vorderas. Ges.* XVIII, 1913; part 3, pp. 1-46, (11 figs.), F. BORK gathers a mass of material concerning the names of the week, the stations of the moon, animal-names for the hours, and phenomena of totemism, which in his opinion are derived from various forms of the zodiacal constellations that have been current in different parts of the world. By this author almost every phenomenon of chronology and of mythology is derived from the zodiac.

## EGYPT

**The African Origin of Egyptian Civilization.**—The rise of Egyptian civilization after the neolithic period was due to conquest by an African people from the South, called Anou. The people who caused the changes when the Thinite period ends and the Memphite period begins may have been Asiatic, but they brought in no important new elements,—they merely gave a new impulse to the existing civilization. The discovery of wild wheat in Palestine does not prove that wheat reached Egypt by way of Mesopotamia. The use of seal cylinders by the early Egyptians is not proved; in fact the sealings found were made with flat seals, not with cylinders. (ÉDOUARD NAVILLE, *R. Arch.* XXII, 1913, pp. 47-65.)

**Representations of Foreigners in Egypt.**—In *Sitzb. Berl. Akad.* 1913, xxxviii, pp. 769-801, E. MEYER gives a report of an expedition to Egypt under the leadership of Dr. Max Burchardt for the purpose of photographing and describing accurately the representations of foreigners on Egyptian works of art in Egypt. In all 756 negatives were made, 528 of which are of monuments



at Thebes. A complete list of the photographs is given. The negatives are now in Berlin. Photographs were taken of various Egyptian representations of foreigners which are now in museums outside of Egypt, and an exhaustive collection of such representations is to be completed.

**A Foreign Type from a Theban Tomb.**—In *Ann. Arch. Anth.* VI, 1913, pp. 84–86, N. DE G. DAVIS publishes the figure of a foreigner from the tomb of Prince Puyemrâ (Tomb No. 39) at Thebes, dating from the time of Thothmes III. The man has a dark skin, smooth face, is bare to the waist and wears a kilt.

**Minoan Embassies in Egypt.**—Minoan embassies in Egypt were discussed by D. Fimmen at a meeting of the German Institute, in Athens, April 23, 1913. The first representations of the Kefti are paintings in the tomb of Senmut in Schêch Abd el-Kurna. This embassy belongs, therefore, between 1500 and 1480 B.C. The types and costumes are the same as on the Vaphio cups and steatite vases. The second embassy is in the tomb of Rechmere (1470–1445). A third embassy is depicted in the tomb of Mencheperreseneb, high priest of Amon about 1450. They indicate a well-organized government in Crete during the first half of the fifteenth century. Their purpose was doubtless to promote trade relations. (*Ath. Mitt.*, XXXVIII, 1913, pp. 191–192.)

**The Land of Keftiu.**—In *Ann. Arch. Anth.* VI, 1913, pp. 24–83 (9 pls.) G. A. WAINWRIGHT reexamines all the evidence for the location of the land of Keftiu, which he thinks was in eastern Cilicia, about the Gulf of Issus. The name of the people in Egyptian was *Keftiyw-yw*; and *Keftiu* should be used only of the country. The Minoans were a different race always called by the Egyptians “People of the Isles.” The civilization of the Keftians was closely connected with that of Syria.

**An Egyptian Dating for the End of Minoan Culture.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 282–285 (fig.) T. E. PEET derives an Egyptian dating for the end of the third Late Minoan period from a sword lately acquired from Egypt by the Berlin museum. It appears to be of Naue’s type II and bears cartouches of King Seti II (XIX dynasty, last decade of the thirteenth century B.C.). This type of sword is foreign and intrusive in Egypt as in Crete. It appears in Crete a little later than the end of the L.M.III period. Probably the same invasion from the north brought it to Crete and Egypt. Then the end of L.M.III falls in the latter part of the thirteenth century.

**The Hyksos.**—In *J. Asiat.* XIth series, I, 1913, pp. 535–580, R. WEILL gives a series of studies supplementary to his articles on the history of the Hyksos and the national restoration in Egypt, in previous numbers of the same journal (see *J. Asiat.* Xth series, XVI, 1910, pp. 247–339, 507–579; XVII, 1911, pp. 5–53).

**The Egyptian High Priest in the Museum of Cherchel.**—In *R. Arch.* XXII, 1913, pp. 73–81, ISIDORE LÉVY writes about the High Priest of Ptah at Memphis, a statuette of whom, with a long inscription, is in the museum at Cherchel (see *B. Arch. C. T.* 1908, pp. ccliv ff., pl. xlvii). His name was Petubast (the fourth of the name) and he inherited the office of High Priest. He died August 1, 30 B.C. at the age of sixteen years, on the day when Octavius entered Alexandria. The statuette was probably brought to Mauretania by Cleopatra Selene, when she married Juba II.

**Egyptian Religion.**—In *R. Hist. Rel.* LXVI, 1912, pp. 81–109, 291–329; LXVII, 1913, pp. 1–40, J. CAPART summarizes the articles relating to Egyptian religion published during the years 1908 and 1909.

**An Egyptian Song in Praise of Death.**—In the tomb of the Divine Father of Amon Neferhotpe, a priest of high rank under Harmhab, a hymn is found which is translated in *S. Bibl. Arch.* XXXV, 1913, pp. 165–170, by A. H. GARDNER as follows: "I have heard those songs that are in the ancient tombs, and what they tell extolling life on earth, and belittling the region of the dead. Yet wherefore do they thus as concerns the land of Eternity, the just and fair, where terrors are not? Wrangling is its abhorrence, nor does any gird himself against his fellow. That land is free of foes, all our kinsmen rest within it from the earliest day of time. The children of millions of millions come thither, every one. For none may tarry in the Land of Egypt; none there is that passes not yonder. The span of earthly things is as a dream; but a fair welcome awaits him who has reached the West."

**Supposed Mention of Hebrews in the Egyptian Inscriptions.**—In *Or. Lit.* XVI, 1913, cols. 256–261, W. M. MÜLLER claims that the word '*p(u)-ra-y(w)*', found in inscriptions of the nineteenth dynasty cannot represent the word '*Ibrīm*', or "Hebrews," because Hebrew *b* cannot be represented by Egyptian *p*. They are rather to be regarded as Canaanites who were settled in the land of Goshen by Ramses II in consequence of their expulsion from Palestine by the Hittites. '*Apri*' was the racial name of the pre-Philistine inhabitants of the Mediterranean coast. These same people migrated also to Northern Africa in connection with the Phoenician colonies, and were there known as the *Afri* by Latin writers. From them the name Africa is derived.

**The Meroitic Inscriptions.**—In *Z. Morgenl.* XXVII, 1913, pp. 163–183, H. SCHUCHARDT discusses the inscriptions found on the Island of Meroe in modern Nubia. He shows that the language has nothing in common with that of modern Nubia but stands alone among the languages of Africa. If any existing language is its descendant, it remains still to be discovered.

**Demotic Tax-Receipts.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 187–188, (2 pls.) H. THOMPSON publishes two ostraca which give an example of a new tax, the *apomoira*. This was the one-sixth portion of the produce of all vineyards and orchards, which had to be paid for the upkeep of the cult of Arsinoe Philadelphus, and was paid in money, not in kind.

**Egyptian Coins in St. Petersburg.**—In *J. Int. Arch. Num.* XV 1913, pp. 85–96 W. v. VOIGT publishes 344 Egyptian coins in the Hermitage at St. Petersburg, from Ptolemy Soter to Cleopatra VII.

**The Civil Code of Alexandria.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 69–70, G. LUMBROSO calls attention to the wonderful light cast on life in Alexandria in the third century B.C. by the Halle papyrus, of 265 lines, containing excerpts of a civil code edited by Friedrich Bechtel, Otto Kern, Karl Praechter, Carl Robert, Ernst von Stern, Ulrich Wilcken and Georg Wissowa. (Published by the Graeca Halensis, Berlin, Weidmannsche Buchhandlung, 1913.)

## BABYLONIA AND ASSYRIA

**Sargon, King of Agade.**—In *Or. Lit.* XVI, 1913, col. 293–298, A. POEBEL shows that the old Babylonian king whose name is written *Sar-ru-GI* is to be read *Sar-ru-kin*, and is identical with the Sargon of Agade mentioned in the

later Assyrian annals; but that the other king, whose name has commonly been read *Šar-gani-šarri*, should be read *Šar-gali-šarri*, and is not identical with *Šar-ru-kin*, but is the sixth king of the dynasty of which *Šar-ru-kin* is the founder.

**Ancestor-Worship and the Deification of Babylonian Kings.**—In *Exp. Times*, XXV, 1913, pp. 126-128, T. G. PINCHES shows that the deification of kings in Babylonia was certainly practised at an exceedingly early date. Coming down to later but still archaic times, the most noteworthy instances are the kings of the dynasty of Ur. An exceedingly important text bearing upon the deification of kings is one in private hands, in which Sur-Engur, Dungi, and Bûr-Sin are referred to as divine personages to whom offerings were made. As the seats occupied during the lifetime of renowned and venerated personages, and the chariots in which they rode, were regarded, in a sense, as part of their being, or as imbued with a measure of their spirit, they could naturally become objects of veneration, both during their lifetime and as long after death as their greatness was fully realized.

**Early Babylonian Mythology.**—Parts 5 and 6 of the sixth volume of *Studien zur Geschichte und Kultur des Altertums* are devoted to a monograph by Dr. P. T. PAFFRATH entitled *Zur Götterlehre in den altbabylonischen Königsinschriften* (Paderborn, 1913, Schöningh. 226 pp.; 8 figs. M. 9.). The author discusses Anu and Enlil, their position in Lagash and in the time of Hammurabi; local deities and their relations to the town, the ruler, and the great gods; family gods; and the growth of the Babylonian pantheon. He concludes with a list 140 pages long of important passages in early Babylonian inscriptions bearing on the subject.

**Hymns to Tamuz.**—In *Rev. d'Assyr.* X, 1913, pp. 157-184, M. WETZEL attempts a revision of the translations of unilingual Sumerian hymns in honor of Tamuz that have been published by Zimmern and Langdon.

**The Primitive Semitic God II.**—In *Or. Lit.* XVI, 1913, cols. 241-249, D. NIELSEN maintains that the divine name II was not originally a generic name for deities in the Semitic languages, but was the name of the Moon-god, and that the moon was originally revered by all the Semitic people as the chief divinity. The Sun-god was regarded as his consort. Mohammed's Allah was developed out of this Moon-god, and so also was the Hebrew Elohim.

**The God Mir.**—In *Or. Lit.* XVI, 1913, cols. 254-255, E. EBELING and F. E. PEISER claim that the god 'lwr in the inscription of Zakir is identical with *i-li-we-ir* or *i-li-me-ir* who is mentioned in the cuneiform inscriptions. A god Mir was well known in old Babylonian times.

**Old Babylonian Letters.**—In *Rev. d'Assyr.* X, 1913, pp. 105-156, E. EBELING continues the transcription and translation of old Babylonian letters begun in the previous number of the same journal.

**The Babylonian Name of Palestine.**—In *J. Bibl. Lit.* XXXII, 1913, pp. 146-150, F. A. VANDERBURGH shows that in the Babylonian bilingual lists of countries the name *A-mur-ri-e* is equated with *Mar-tu* "sunset;" with *Tidnu*, an Egyptian name for Syria; and with *Gir-gir*, which the syllabaries equate with *Tidnu*. This shows that *A-mur-ri-e* is a name for Palestine. We find *Amurrê*, or its equivalent *Martu*, mentioned very early in the Babylonian inscriptions, and often by the Assyrians. Sargon, king of Akkad, is believed to have gone at least as far as the Lebanon. It seems probable then that the Amorites were



of sufficient importance to impress their nationality upon the Assyro-Babylonian writers, who, therefore, used the tribal name *Amurrê* as a designation of the whole of Palestine.

**The Cuneiform Name of the Second Adar.**—In *J. Bibl. Lit.* XXXII, 1913, pp. 139–145, P. HAUPT shows that we have five cuneiform names for the Second Adar: (1) “the extra grain-harvest month”; (2) “the second month of Adar”; (3) “the adverse month of Adar”; (4) “the unlucky month of Adar”; (5) “the After-Adar.” The unlucky intercalary month of the Second Adar was the thirteenth month, corresponding to the thirteenth sign of the zodiac, the raven; therefore the number thirteen is unlucky.

**The Calculation of a Length of a Degree of the Earth’s Surface by the Babylonians.**—In *J. Asiat.* XIth series, I, 1913, pp. 669–673, J. A. DECOUR-DEMANCHE shows that the classical astronomers estimated a degree of the earth’s surface at 110,800 metres. A minute then had the length of 1,846.66 $\frac{2}{3}$  metres. With the latter corresponds exactly the mile at ancient Lagash. This shows that the Babylonians had already determined the length of a degree as given by Eratosthenes and the Greek astronomers.

**Babylonian Calculation of the Distances between the Fixed Stars.**—In *Rev. d’Assyr.* X, 1913, pp. 215–225, F. THUREAU-DANGIN publishes a Babylonian astronomical tablet of the Seleucid era in which the distances are calculated in degrees between the principal stars situated along the Tropic of Cancer that are visible in the latitude of Babylon.

**The Phases of Mars in the Babylonian Inscriptions.**—In *Or. Lit.* XVI, 1913, cols. 303–304, F. WEIDNER shows that the Babylonian astronomers speak of the “horns” of Mars as well as of the “horns” of Venus, which shows that their eye-sight was so keen that in the clear atmosphere of Babylonia they were able to discern the phases of these planets.

**The Seed-Funnel in the Time of the Cassite Dynasty of Babylon.**—In *Z. D. Pal.* V. XXXVI, 1913, pp. 310–313 (2 figs.), A. GUSTAVS and G. DALMAN discuss a representation of a plough and seed-funnel upon a seal of the Cassite period published by A. T. Clay in the *Museum Journal*, I, pp. 4 ff. (*A.J.A.* XV, p. 222; XVII, p. 533).

**Tablets from Drehem.**—In *J.A.O.S.* XXXIII, 1913, pp. 167–179 (10 figs.), Miss M. I. HUSSEY publishes ten tablets from Drehem that are found in the Public Library of Cleveland, Ohio. They are receipts and accounts of the usual type. See also W. RIEDEL, *Rev. d’Assyr.* X, 1913, pp. 207–210.

**Mitanni Names in the Tablets from Drehem.**—In *Or. Lit.* XVI, 1913, pp. 304–306, F. HOMMEL collects a number of names that show that there was a considerable population belonging to the Mitanni people settled in Southern Babylonia in the time of the dynasty of Ur.

**Hittite Hieroglyphs on a Cappadocian Cuneiform Tablet.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 203–204 (pl.), A. H. SAYCE publishes a tablet containing a seal with an inscription in Hittite hieroglyphs. The inscription is exceptionally important as it carries back the use of the Hittite hieroglyphs to the age of the dynasty of Ur (2400 B.C.), the period to which, as we now know, the cuneiform tablets of Kara Eyuk belong. The use of the hieroglyphs will have preceded the introduction of the cuneiform syllabary into Eastern Asia Minor.

**Greek Names in Babylonian Inscriptions.**—In *Babylonian Records in the Library of J. Pierpont Morgan*, Part 2, 1913 (89 pp.; 57 pls.), A. T. CLAY publishes 56 legal documents from Erech dated in the Seleucid era. The earliest is dated in the eighth year of Seleucus I, and the latest is dated in the reign of Antiochus VII, *i. e.* 139 B.C. They are interesting as showing how long Babylonian cuneiform continued to be used, and also from the fact that they contain a large number of Greek names in Babylonian transcription. The transcription shows that itacism was already a characteristic of the Greek of this period.

**Aramaic Incantation Texts from Nippur.**—In *Publications of the Babylonian Section of the Museum of the University of Pennsylvania*, III, 1913, pp. 1-326, (41 pls.), J. A. MONTGOMERY publishes the texts on forty earthenware bowls found at Nippur. These were found along with Cufic coins in a stratum dating from about the eighth century A.D. in ruins of houses that Peters suggested were part of a Jewish settlement. They contain magical texts in the Aramaic of the Babylonian Talmud, in a Syrian dialect, and in Mandaic. Each of these languages has its own peculiar script. The texts throw much light upon the history of magical beliefs.

**Sargon of Assyria in the Lake-Region of Van and Urmia, 714 B.C.**—In *Exp. Times*, XXIV, 1913, pp. 460-464, T. G. PINCHES continues the discussion of a new inscription of Sargon recently published by Thureau-Dangin (see *Exp. Times*, XXIV, 1913, pp. 398-402; also Sayce *Exp. Times*, XXV, 1913, pp. 16-17).

**The Last Kings of Assyria.**—In *Rev. d'Assyr.* X, 1913, pp. 198-205, V. SCHEIL publishes two new inscriptions of Aššur-et'il-ilani-mukin-apli and Sin-šar-iskun, the little-known successors of Aššurbanipal. Both record the rebuilding of ancient temples which were in ruins.

**The Peacock in Assyria.**—In *Or. Lit.* XVI, 1913, cols. 292-293, B. MEISSNER attempts to show that the "winged birds of the sky whose pinions are colored blue," mentioned in the Annals of Tiglath-pileser III, were peacocks brought from India by the Arabian tributaries of this king.

## SYRIA AND PALESTINE

**The Stelae of Assur.**—The tall, inscribed stelae of Assur, commemorating kings and high court functionaries, found in an out-of-the-way corner of the town, have no funerary or religious significance. They appear to represent a very early stage in the chain of development from which came eventually both statues of the gods and human portrait statues. A still more primitive stage is that of the uninscribed stelae of Gezer, mere blocks of stone, symbols of the persons who erected them and intended to hand down their names to tradition, like Absalom's pillar, II Sam. 18: 18. The numerous Egyptian stelae of the twelfth and later dynasties found by Petrie in the peninsula of Sinai, should likewise be understood as mere remembrance stones, quite without religious meaning and rather parallel with the rock inscriptions recording expeditions, etc. The stele form is here perhaps due to Semitic influence. Of the kings' stelae at Assur, dating from the fifteenth to the seventh century, one is hewn down from a statue and two are pillars from some building, used upside-down with the capitals buried in the ground. The existence of pillars

with such capitals at this time, before 1100 B.C., points to Hittite influence or at least to that of eastern Asia Minor. Only the latest of the series, that of a wife of Assurbanipal, shows an attempt at representation of the person named. (*Arch. Anz.* 1913, cols. 77-88.)

**Jericho.**—The results of the excavations at Jericho are given in a brief summary (from E. Sellin and C. Watzinger, *Die Ergebnisse der Ausgrabungen*, Leipzig, 1913, Hinrichs) by S. R(EINACH) in *R. Arch.* XXII, 1913, pp. 132-133 (cf. also *Arch. Anz.* 1913, cols. 77 ff.):—Prehistoric City, 3000-2000 B.C.; Canaanite City, 2000-1500 B.C.; Period of Decadence, 1500-1200 B.C.; Israelite Period, 1200-700 B.C.; Judæan Period, 700-586 B.C.; Post-exilian Period, 586-350 B.C.; Period of the Maccabees and of Herod, in which a new, rich, Hellenic city arises. In the beginning of the Byzantine period, Jericho serves as a necropolis.

**The Location of Gibeah of Saul.**—In *Pal. Ex. Fund.* XLV, 1913, pp. 132-137, E. W. G. MASTERMAN discusses the rival claim of Tell el-Fül and Khurbet 'Adāseh to be the site of Gibeah of Saul, and comes to the conclusion that the proposal to locate Gibeah of Saul upon the west *Khurbet 'Adāseh* is impossible on archaeological grounds, and that *Tell el-Fül* is on these grounds, if not a certainty, at least a very suitable site.

**The Philistines and Ancient Crete.**—In *Rec. Past.* XII, 1913, pp. 119-122 (fig.) R. C. HORN states briefly the reasons for identifying the Philistines with the inhabitants of Minoan Crete.

**Canaan and the Babylonian Civilization.**—In *Exp. Times.* XXIV, 1913, pp. 546-550, E. KÖNIG claims that the assertion that Canaan was "completely under the sway of Babylonian civilization" is not borne out by the historical facts. This furnishes weighty arguments against the theory of borrowing which many scholars have recently advanced in connection with several parts of Genesis.

**The Language of Ancient Canaan.**—In *R. Bibl.* X, 1913, pp. 369-393, P. DHORME subjects the Tell el-Amarna letters to a careful examination in order to ascertain what words, forms and idioms in them differ from classical Babylonian and indicate the language that was spoken by the writers of these letters. He comes to the conclusion that it was a language similar to that which we call Hebrew, and which Isaiah 19:18 calls "the language of Canaan," but it shows a more archaic form.

**The Order of the Letters of the Alphabet.**—In *Z. Morgenl. Ges.* LXVII, 1913, pp. 501-502, H. BAUER suggests that a primitive people would probably arrange the letters of the alphabet in the order in which these letters occurred in certain common words; so that, if in the arrangements of the alphabet we find traces of such mnemonic words, we may draw inferences as to the race which invented these orders for the alphabet. The so-called Phœnician alphabet begins with the two words *ab*, "father," and *gad*, "grandfather." The Ethiopic alphabet begins with the words *halehem*, "the bread," and *shē'ēr*, "meat." From this he concludes that both orders of the alphabet were invented by the Canaanites, in whose language these words occur, and that the Ethiopic alphabet was borrowed directly from the Canaanites without the mediation of the South Arabians. The so-called Phœnician order is probably the original one, and it has passed over to the Greeks. These facts seem to suggest that the alphabet was invented in Canaan.



**The Personal Names in Genesis XIV.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 171–186, 205–226, 244–245, W. T. PILTER claims that the name Amraphel in Genesis XIV is the correct equivalent of the name of the Babylonian king, Hammurabi. Hammu is the Babylonian form of the Amorite deity 'Amm. The second element *raph*, which is represented in Babylonian by *rabi*, *rapi*, or *raph*, is the Amorite word *rabā*, "to be great." The third element *el* arises from a mistake in the reading of the Babylonian original, which used a sign that might be read either *bi* or *bil*. Bera', king of Sodom, is to be connected with the Arabic stem *bari'a* and means "one who surpasses." Birsha'a, king of Gomorrah, is to be connected with the Arabic *birscha'a* which means "a tall man." Shinab, king of Admah, is to be regarded as the same as the Babylonian name Sin-abu, "Sin is father," being spelled with *sh* in the South Babylonian manner. Shem'ēber, king of Zebaiim, is a compound of Shem, "Name," as a title of a deity, and 'ēber, "powerful." The conclusion is that all these personal names of the XIVth chapter of Genesis are Amorite names of the period of the first dynasty of Babylon—not Northern Amorite, but the purer Arabian Amorite which befits their geographical origin.

**The Scale of Proportions in Solomon's Temple.**—In *C. R. Acad. Insc.* 1913, pp. 332–347 (2 figs.) M. DIEULAFOY undertakes to show mathematically that the figures given in the Bible for the dimensions of Solomon's temple prove that it was constructed on a scale of proportions based upon a triangle of which the sides were to one another in the ratio of 3, 4 and 5. The use of such a scale of proportions is confirmed by existing remains of oriental buildings. Incidentally the information given in Ezekiel (chs. 40–41) is shown to be important.

**The Soothsayers of the Old Testament.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 189–190, A. BOISSIER claims that the Hebrew word *ḥarṭummin*, the etymology and meaning of which have hitherto been obscure, is of Sumerian origin. It is a compound word, the first element of which means the liver (*ḥar*), and the second, *ṭum* means "he who examines," or "observes." The *ḥarṭummim* are those who examined the liver, or Soothsayers, and Daniel 2: 2, should be translated "The king commanded to be called the Soothsayers, the Conjurers, the Chaldeans," etc.

**Wine in the Pentateuchal Codes.**—In *J.A.O.S.* XXXIII, 1913, pp. 180–192, M. JASTROW, Jr., shows that there are two views of wine taken in the Old Testament. One, which is decidedly hostile, is an inheritance from the simple manner of life of the desert. The other, which is favorable, is the result of the adoption of Canaanite civilization. The use of wine in the Pentateuchal Codes as part of the regular offerings is the result of a long development of Hebrew life in the land of Canaan.

**Buildings on the Temple Area.**—In *Z.D.Pal.V.* XXXVI, 1913, pp. 300–309 (fig.) H. HASAK attempts to determine more precisely than has hitherto been done the location of the royal porch of Herod, that formed the south cloister of the Temple, and of the Church of Justinian, and the Mosque of Aḳsā that stood upon the same site as the royal porch.

**Inscribed Hebrew Weights from Palestine.**—In *Exp. Times*, XXIV, 1913, pp. 488–491, 538–542 (6 figs.), A. R. S. KENNEDY shows that, apart from the ancient standards of the original Babylonian shekel of 126 grs. and the Egyptian *ket* of 140–146 grs., of which no inscribed examples are known from

Palestine, we have evidence, in the inscribed weights from Gezer and elsewhere, of the use in Old Testament times of the following weight-standards: (1) the Phoenician shekel with normal values ranging from 218 to 230 grs.—the true Hebrew silver shekel, and "the shekel of the sanctuary" in terms of of which the temple-dues were paid; (2) the early Eastern standard, best known as the Aeginetan or Attic commercial standard, originally of 100 grs., more or less; (3) the perhaps equally ancient Syrian or Hittite standard of 160 grs.; (4) the Babylonian and Persian silver standard, of the normal value in the Persian period of 173 grs., the stater, of which the *siglos* or "Median shekel" was one-half; and (5) in the Seleucid period the Attic monetary standard, of which the tetradrachm shows a maximum weight of 270 grs., and its drachm  $67\frac{1}{2}$  grs.

Old Hebrew Signets from Gezer.—In *Pal. Ex. Fund*, XLV, 1913, pp. 143–146 (3 figs.), E. J. PILCHER discusses three Hebrew seals that were found in the excavations at Gezer. All probably belong to the later Persian or Early Greek period.

A Compendium of the Antiquities of Palestine.—P. THOMSEN has published a useful handbook on the antiquities of Palestine. After a general survey of the subject he takes up in turn the different races, settlements, etc., in Palestine; the prehistoric monuments; the house, town, etc.; art; the tombs; inscriptions; and coins. These he describes in forty-two different sections with numerous references to his authorities. [*Kompendium der Palästinischen Altertumskunde*. Von PETER THOMSEN. Tübingen, 1913, J. C. D. Mohr. 109 pp.; 42 figs. 8vo. M. 4.80.]

## ASIA MINOR

The Scamander Valley.—In *B.S.A.* XVIII, pp. 286–300, WALTER LEAF continues (see *B.S.A.* XVII, pp. 266 ff.; *A.J.A.* XVII, p. 276) his discussion of the topography of the Scamander valley. Gergis is found to have been on the Bally Dagħ. Marpessus, 240 stadia, or less, from Alexandria Troas, may have been at Kizil Tepe overlooking the upper valley of the Dumbrek Su. Malus was at or near Kizil Elma; the river Rhodios is identified with the Gölle Chai; the Great Pine (Strabo, XIII, 1, 44) is placed at Egri Kabaagach. The Achaion was at Kum Burnu (Yukyeri Point). Sigeum was not at Yeni Shehr, but on an eminence some half a mile further south.

Datcha—Stadia—Halicarnassus.—In *B.S.A.* XVIII, Session 1911–1912, pp. 211–215, F. W. HASLUCK shows that Datcha, on the Cnidian peninsula, occupies the site of ancient Stadia, not that of Acanthus. The tomb mentioned by Cippico (1472) and de la Tourette (1522) was not the mausoleum at Halicarnassus, but a tomb near Datcha. Two notes are added: one on *C.I.G.* 8698, an inscription of the captain Jacques Gatineau (1513) at Halicarnassus, the other to give M. Degrand credit for publication of the Kirk-Kilisse tomb (*B.S.A.* XVII, pp. 76 ff.) in 1892 (*C. R. Acad. Insc.* 1892, pp. 35 ff.) and to state that he mentions a bas-relief and a fictile vase among its contents.

The Temple at Assos.—In *R. Arch.* XXII, 1913, pp. 1–46 (29 figs.), F. SARTIAUX begins a discussion of the sculptures and the restoration of the temple at Assos. He gives a history of excavations and researches at Assos, with bibliography, and describes the architectural features of the building.

the peculiarities of which (employment of the Doric order in Asia, mixture of Ionic details with the Doric style, and various irregularities) may be due to Athenian influence in an Asiatic locality; then follows a descriptive catalogue of the sculptures which are now divided between the Louvre, Constantinople, and Boston.

**Lesbos in the Fourth Century.**—The fifth of the Jena historical monographs edited by Cartellieri and Judeich is *Beiträge zur Geschichte von Lesbos im vierten Jahrhundert v. Chr.* by Dr. HANS PISTORIUS (Bonn, 1913, A. Marcus and E. Weber. 178 pp. M. 4.50). The author covers the period from 411 to 301 B.C. when the island became part of the kingdom of Lysimachus. Problems related to the subject, as well as the epigraphy of the island are discussed in appendices. A table of dates is added.

**Religious Antiquities of Asia Minor.**—In B.S.A. XVIII Session 1911-1912, pp. 37-79 (4 pls.; 3 figs.; 4 facsimiles of inscriptions), W. M. RAMSAY discusses the Hall of Initiation at Antioch, the worship of Men at the two sanctuaries of Antioch, the older one "in the region of the Antiochians," probably at Saghir, and the later one at Antioch itself. In connection herewith, he discusses the mysteries at Clarus, the goddess at Antioch, the date of the Tekmoreian lists (second century A.D.), and various monuments at Saghir. In the Phrygian mysteries, which were celebrated in a large hall lighted by torches, the first act of initiation was followed by an act called *ἐμβάρετον*, which symbolized the stepping into a new life. The goddess at Antioch was a Cybele-Artemis and the god was probably a later addition to the cult. A restoration of the inscription from Tcharyk Serai (R. and C. 1911, Sterrett, *E. J.* No. 176) shows that the office of steward (*γραμματεὺς*) of the funds of the sanctuary of Men (*arca sanctuarii*) was an important one.

**The Thirteenth God.**—In *R. Arch.* XXII, 1913, pp. 279-281 (fig.) S. REINACH discusses a series of bas-reliefs found in Lycia (cf. O. Weinreich, 'Lykische Zwölgötter-Reliefs,' *Sitzb. Heidelberger Akad.* 1913, V) representing thirteen deities, all armed and all alike. He considers them local heroes or gods, and cites other examples of thirteen deities among Greeks, Romans, Etruscans, and Celts.

**Lycian Names.**—In the eleventh Beiheft of *Klio*, J. SUNDWALL makes a study of Lycian names and their declension, and then publishes a complete list of the names of Asiatic origin found in the Greek inscriptions of Asia Minor. He follows this with a discussion of the various problems presented by these names. [*Die einheimischen Namen der Lykier nebst einem Verzeichnisse kleinasiatischer Namenstämme.* Von J. SUNDWALL. *Klio*, Elfte Beiheft. Leipzig, 1913, Weicher. 309 pp. 8vo. M. 14.]

**An Inscribed Bell.**—A bronze bell of the Roman period found in Bithynia and inscribed *φν(λῆς) Θηβαλδος καὶ φνλῆς Σεβαστηνῆς* is published by A. HÉRON DE VILLEFOSSE (*R. Ép. Nouv. Sér.* I, 1913, pp. 11-12). The names are those of tribes in the city of Prusias (Uskub).

**The Accession of Nicomedes III of Bithynia.**—In *R. Ép. Nouv. Sér.* I, 1913, pp. 31-34, P. ROUSSEL discusses an inscription, now lost, throwing light upon the date of accession of Nicomedes III (Euergetes) of Bithynia.

**Coins of Hierapolis in Phrygia.**—LEO WEBER's study of the coins of Hierapolis arranged according to types (cf. *A.J.A.* XVII, p. 538) is concluded in *Num. Chron.* 1913, pp. 133-161 (fig.).



## GREECE

## ARCHITECTURE

**Cretan Architecture.**—In *Sitzb. Mün. Akad.* 1913, viii (30 pp.; 2 figs.), FRANZ V. REBER points out the differences between Cretan and Mycenaean architecture. Cretan palaces were built on the block system, with several stories and interior light wells and courts; they had movable, not fixed, hearths for heating, and there is no indication of gables. Mycenaean buildings were loose aggregations, one story high, not built about courts, with fixed hearths, and there are indications of gables. The Cretan palaces were probably destroyed by revolution, not invasion. The great hall at Phaestus was not a megaron, but probably the place where the senate met. The same was the purpose of the similar structure east of the central court at Cnossus, the substructures of which were used as storerooms. Large storerooms must have been needed in connection with the common meals. After the monarchy was overthrown, the old constitution survived, though no longer with a king at its head.

**The Origin of the Ionic Column.**—In *Klio*, XIII, 1913, pp. 468-484 (15 figs.), C. F. LEHMANN-HAUPT shows that the leaf capital at Delphi closely resembles a type of decoration common in Armenia in early times. The leaves are probably conventionalized orange leaves, not palm leaves. He thinks that the volutes of the Ionic capital and the palmettes between them are derived from the palm, but that the leaf moulding came from Armenia.

**The Temple of Nicias.**—In *Ἀρχ. Ἐφ.* 1913, pp. 75-85 (11 figs., including plan, front and side elevations), F. VERSAKES publishes a detailed architectural study of the "Nicias Monument," which he restores as the "Nicias Temple" upon the foundations near the southeast corner of the Stoa of Eumenes. A complete inventory of all the parts of the building thus far identified is given, and a history of the discussion concerning it since Dörpfeld's first article, *Ath. Mitt.* 1885, pp. 225 ff. Plutarch, *Nicias* III, 3, says a temple was erected by Nicias, son of Niceratus, in the precinct of Dionysus as a depository for prize tripods. The writer argues that architectural considerations place the erection of this building toward the end of the fifth century B.C., and that topographical evidence shows it was destroyed before the building of the Stoa of Eumenes. Accordingly Plutarch's account cannot be based upon a misunderstanding of the inscription, for he could never have seen it. Nicias, son of Nicodemus, simply used the temple, some hundred years after its erection, to record his own victory. For another view see Dinsmoor, *A.J.A.* XIV, pp. 478 f.

**The Buildings of the Asclepieum at Athens.**—In *Ἀρχ. Ἐφ.* 1913, pp. 52-74 (35 figs.), F. VERSAKES, following his more general description of the precinct of Asclepius at Athens (*ibid.* 1912, pp. 43-59; cf. *A.J.A.*, XVII, pp. 549 f.) publishes a detailed account of the buildings of the Asclepieum, as follows: (1) the large east stoa; (2) the small temple in front of the east stoa; (3) fragments of a south stoa; (4) a circular building, perhaps like the Tholos at Epidaurus; (5) the west stoa; (6) the smaller temple B; (7) the Ionic *templum in antis*. The ground plan of the east stoa, restored elevations, sections, and details are given. The column capitals show holes which served both for

hoisting and for dowelling. A restored front elevation of the *templum in antis* is given.

**On the Problem of the Temple at Tegea.**—Excavation has settled the positions of the Doric and Corinthian ornament mentioned by Pausanias (VIII, 45, 5) as belonging to the temple at Tegea, all the columns outside being Doric, while inside, the lack of free-standing supports proves that there were Corinthian pilasters or half-columns, as in the Philippeum at Olympia and the Didymaeum at Miletus. The Ionic columns which, he says, stood outside the temple were, according to H. THIERSCH (*Jb. Arch. I.* XXVIII, 1913, pp. 266–272) a pair of separate columns, symmetrically placed at the corners of the east front and bearing anathemata of some kind; the rectangular bases, corresponding in shape to the spread of the old Ionic capitals, are still *in situ*. Such an addition to the temple, not unknown in Ionia itself, would accord well with the taste of the Parian Scopas, who was here architect as well as sculptor. It was copied by Hadrian in the temple of Venus and Roma at Rome, as seen on coins. The anathemata themselves may have been statues symbolizing the two contests of swiftness, the Aleaia and the Halotia, which took place in the stadium just in front of the temple and which Pausanias (VIII, 47, 4) suggests were commemorative of the two racial elements, Arcadian and Lacedaemonian, represented in the community. The small female head and draped torso which have been shown not to belong to the pediment, would suit such a pair of figures well. Though corresponding, the neck muscles show that they are from two statues turned in opposite directions. A parallel to such columns with agonistic emblems are those on the Panathenaic amphorae, and, on the religious side, they recall an old oriental tradition, exemplified in the symbolic columns of Jachin and Boaz before the temple of Solomon (*II. Chr.* 3: 15–17).

**The Apollo Temple on Sikinos.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 30–36 (5 figs.), R. M. DAWKINS describes the temple of Apollo on the island of Sikinos. The temple was a small distyle *templum in antis*. The capitals of the columns are Doric, but the shafts are unfluted and stand upon bases. The building is now the church of the Episkope. Of the ancient roof but little remains, as the present roof consists largely of a dome.

## SCULPTURE

**Expression in Primitive Art.**—In *Bulletin de l'Institut national genevois*, XL, 1913, pp. 67–97, W. DEONNA shows that the various devices employed by Greek sculptors in the Hellenistic period to give expression to the faces of their statues were used unconsciously in early times. The turning down of the outer corners of the eyes to denote grief, raising them to indicate mirth, raising the corners of the mouth, the lack of symmetry in the two sides of a face are all found in archaic art, but are to be explained by lack of skill on the part of the artist. So, too, the nudity of early statues was due to the inability of the artist to represent drapery; and the figures bending back in Minoan art are the result of bad drawing.

**The Draping of the Acropolis Figures.**—In *Jh. Oest. Arch. I.* XV, 1913, pp. 253–264 (8 figs.) ADA V. NETOLICZKA discusses the draping of the archaic female figures of the Acropolis.

**Polyzalus the Victor.**—In *R. Arch.* XXI, 1913, pp. 383–388, R. DE LAUNAY discusses the inscription on the monument of Polyzalus at Delphi and by close examination of the dates in the lives of Polyzalus, Hiero, Gelo, and Thero, he reaches the conclusion that the monument was erected in 474–3 B.C. It was doubtless the work of either Glaucias or Onatas of Aegina, perhaps more probably by Glaucias, the artist of the quadriga dedicated by Gelo in 486 B.C. Polyzalus was a victor at Delphi in the third year of the 76th Olympiad and was the dedicator of the monument, of which the bronze charioteer is the chief remnant.

**Bronze Statuette of a Spinner.**—A bronze statuette of a young girl in long drapery is the subject of the last *Winckelmannsprogramm* of the Archaeological Society in Berlin. The girl stands with hands raised, in an attitude which vase paintings show to be that of a spinner. Comparison with bronze mirror-stands and large works of sculpture shows that the statuette is Peloponnesian work, related to the sculptures of the temple of Zeus at Olympia, but perhaps a little later than they. [THEODOR WIEGAND, *Bronzefigur einer Spinnerin in Antiquarium der Königlichen Museen. Dreiundsiebzigstes Winckelmannsprogramm der archäologischen Gesellschaft zu Berlin*. Berlin, 1913, Reimer. 20 pp.; 4 pls.; 14 figs. 4to.]

**Note on the Boston Triple Relief.**—In a note supplementary to his article on the Boston counterpart of the Ludovisi Throne (see *A.J.A.*, 1913, p. 540) E. A. GARDNER reviews R. Eisler's interpretation of the scenes as representing an astronomical Adonis myth. (*J.H.S.* XXXIII, 1913, p. 360.)

**A Head of Aphrodite from the East Pediment of the Parthenon.**—A head of a goddess, of pentelic marble, which has been for a century and a half in the collection of the Earl of Leicester at Holkham Hall, Norfolk, and which has been published by Michaelis and others, is studied in some detail by C. WALDSTEIN (*J.H.S.* XXXIII, 1913, pp. 276–295; 3 pls.; 20 figs.). The back part of the head is broken off, but the face is extraordinarily well-preserved. It appears to be a Greek original, earlier and better than the other adaptations of the type that are known; while the relation of the type itself to the fourth century and later types of Aphrodite, as predecessor and source rather than variant, suggests that it is a fifth century and indeed a Phidian work. In many details, such as the structure of the outer corner of the eye, it resembles the heads of the Parthenon frieze, while its heroic size, the material, and certain "perspective" variations from the normal in the features point to its being designed for a statue belonging to a group and seen at a distance from below, *i. e.* for a pediment statue. Its measurements, smaller than those ascertained for the Athena of the central group of the east pediment and larger than those of the "Theseus," correspond to those of the third or fourth place from the centre, in the group of the twelve divinities, where the seated Aphrodite is supposed to have appeared.

**The East Frieze of the Parthenon.**—The fact that Athena has removed her aegis and holds it in her lap is a strong argument in favor of interpreting the central scene of the Parthenon frieze as the preparation for the clothing of the statue with the new peplos. The maidens carrying stools are *diphrophoroi*, not *arrhephoroi*. (O. WALTER, *Ath. Mitt.* XXXVIII, 1913, pp. 145–147.)



**Color on the Parthenon Sculptures.**—In *Athen.* August 16, 1913, p. 163, W. R. LETHABY reports that upon making a careful examination of the Parthenon sculptures for traces of color he found that the pupil of the inner eye of the horse of Selene was still visible; also the pupil of the eye of the second horse on slab 131 of the frieze.

**The "Hope" Athena and Winckelmann's Pallas.**—In a second article on the statues of Athena at Deepdene and in Naples (see *A.J.A.* XVII, 1912, p. 279), A. PREYSS gives in great detail the histories of both statues, doing away with the confusion that has existed between the two and between the latter and other Athena statues, especially the Albani figure with the dogskin cap, which is still in the Albani palace at Rome. The statue now in Naples and called "Farnese" was discovered near Rome in 1743 and at once acquired by Cardinal Alessandro Albani, in whose collection it was seen and warmly admired by Winckelmann. When the French Republican army captured Rome in 1798, the whole collection was confiscated and packed up for shipment to France, but before it could be sent off, in the following year, the city was in turn captured by the Neapolitans and the chests of marbles were taken to Naples. When they were afterwards surrendered to the French (1801) and transported to Marseilles (1802), the box containing this statue was apparently left behind, and years after, when it was set up in the museum at Naples (1817–1819) its identity was concealed by calling it a part of the Farnese collection, to which it never belonged. The Hope statue has been in the Hope collection at London and later at Deepdene, ever since its discovery at Ostia in 1797 by R. Fagan. For a long time the fifth-century and probably Phidian type which these two figures represent was thought to be that of the Parthenos. (*Jb. Arch. I.* XXVIII, 1913, pp. 244–265; 5 figs.)

**The Engraved Stelae from Thebes.**—At the April (1913) meeting of the Berlin Archaeological Society, G. Rodenwaldt discussed the two engraved grave stelae from Thebes, published by Vollgraff in *B.C.H.* XXV, 1902, and showed casts made from paper squeezes and hence in the natural size, without which neither the monumental form nor the beauty of the drawing can be appreciated. The ornament, subjects, and style are north-Greek, Ionic and Polygnotan, rather than Attic, the date perhaps 530–520 B.C. The type on the stele of Rhynchon, with that of the lately discovered stone of Saugenes and the coins of Opus—a youth grasping a dagger in the right hand and with lance lying at his feet—is referred to a monument of Ajax at Opus. It is probable, on the analogy of the stele of Pagasae, that the entire surface of the picture and the usual architectural details of the frame were painted, the engraving being an unusually complete preparatory drawing. As to the painted Girl playing with Astragali, by Alexandros, it seems best to consider the picture and inscription as contemporary, and hence of a late date, copied from a fifth century original. (*Arch. Anz.*, 1913, cols. 63–68.)

**Thespian Reliefs.**—A study of the reliefs, mostly well known, made of the darkish marble called Boeotian limestone, the peculiar stone of the region of Thespieae, is published by G. RODENWALDT in *Jb. Arch. I.* XXVIII, 1913, pp. 309–339 (5 pls.; 12 figs.). They all have a marked local character, due partly to the peculiar quality of the stone, and belong, with so much else of provincial Greek work, in the circle of Ionian influence. Such resemblance as the earlier ones, to be dated about 440–430 or a little later, bear to contemporary Attic

work is due to the common Ionian element. Later, when a new Athenian style of relief had been formed by the union of Ionian and native Attic tendencies, the Thespian work was directly affected by it, but was still distinguished by peculiarities of headdresses, closely clinging garments, and a general softness of execution. The reliefs are both funeral and votive, and include single, seated or standing figures, a priestess, a funeral banquet, a family group, horsemen, and the sacrifice of a ram, probably to be connected with the Cabirian mysteries.

**An Archaistic Head.**—In *Jh. Oest. Arch. I.* XV, 1913, pp. 265–278 (2 pls.; 12 figs.), H. SRTTE publishes a small female head in the collection of Professor Franz von Matsch in Vienna. Two other copies are known, one in the British Museum and the other in the Villa Albani. The hair is carried in wavy bands over the forehead and in front of the ears and hangs down in a mass behind. Above is a diadem. The writer thinks it an archaistic work of the first century B.C.

**The Eros of Praxiteles at Parium.**—In *Sitzb. Mün. Akad.* 1913, iv, 'Archäologische Bemerkungen,' pp. 21–40 (pl.; 4 figs.), PAUL WOLTERS, with the aid of twenty coins from ten different dies, discusses the Eros of Praxiteles at Parium. The Eros stood in Praxitelean pose, with his right hip bent out. His left hand rested on his hip. A garment hung down, possibly to the ground, from his left arm. The right arm was somewhat extended, but the hand was at least as low as the hip. A bearded herm served as a support at the right. No extant work of sculpture can be identified as a copy of this statue.

**The Aphrodite of Cnidus.**—In *R. Arch.* XXI, 1913, pp. 371–375 (5 figs.) SALOMON REINACH discusses the attitude of the Aphrodite of Cnidus. The statue in the Vatican (and that in Munich) holds the drapery with the left hand. Three statuettes and various other monuments which repeat virtually the same type hold the drapery with the right hand. This is the case also with the "baigneuse au griffon" by Renoir, and this is more natural, since the right hand is more likely to be used in removing a garment. The head of the Vatican statue is wrongly adjusted. It should be turned more toward the hand that holds the garment. Perhaps in the original by Praxiteles this was the right hand.

**The Statue of Agias at Delphi.**—In *Sitzb. Mün. Akad.* 1913, iv, 'Archäologische Bemerkungen,' pp. 40–50, PAUL WOLTERS adopts the conclusions of A. Keramopoulos (Παναθήναια, VIII, 1908, p. 346) and arranges the group of statues at Delphi from left to right as follows: 1, Aparus; 2, Acnonius; 3, Agias; 4, Telemachus; 5, Agelaus; 6, Daochus I; 7, Sisypheus I; 8, Daochus II; 9, Sisypheus II. All have inscriptions except Aparus. The inscription of Agias reads:

Πρῶτος Ὀλύμπια παγκράτιον, Φαρσάλιε νικᾷς  
 Ἀγία Ἀκνονίου γῆς ἀπὸ Θεσσαλίας,  
 Πεντάκις ἐν Νεμέᾳ, τρίς Πύθια, πεντάκις Ἴσθμοι,  
 Καὶ σὼν οὐδέλς πω στήσε τρόπαια χερῶν.

At Pharsalus another epigram preceded this, which is only partially preserved.

[τιμῶν]  
 [πατρὶ]δα Φάρσ[αλον] καὶ πατέ[ρων ἀρετάς].



The third line of the inscription at Delphi reads: Πεντάκις ἐν Νεμέᾳ, τρις Πίθια, πεντάκις Ἴσθμοῖ and the corresponding line at Pharsalus, Πεντάκις ἐν Νεμέοις, τόσα Πίθια κτλ. The conclusion is drawn that the Delphian inscription is the earlier, consequently the marble statue at Delphi is not a copy of a bronze original at Pharsalus, and there is no ground for connecting it with Lysippus.

**Attic Grave Reliefs at Copenhagen.**—Four Attic grave reliefs, among those recently added to the Jacobsen collection in the Ny Carlsberg Museum are described and pictured, as of special interest, by F. POULSEN, in *Arch. Anz.* 1913, cols. 54–62 (5 figs.). That of Timariste and her husband Socrates of the deme of Halae is dated by an inscription of about 350 B.C., in which the same Socrates is named as prytanis. The head of Socrates, resembling that of the Lateran Sophocles, the oblique position of Timariste, and the free overlapping of the figures on the frame of the slab, are characteristic of the period. Somewhat earlier, in the first half of the century, belongs the extraordinarily well preserved stone of the young Hippon, represented with his parents Aganippus and Philostrate. The small lutrophorus in the pediment, a symbol of death before marriage, is only known in one other instance. A fragment from Menidi, also of the fourth century, shows a stalwart countryman, with chlamys and hunting staff, who well represents the rustic Acharnians of Aristophanes (*Achar.* 180 ff.). A marble lecythus has a relief of a dying woman supported by two attendants, a variant of the child-birth scene, here with an original touch in the attitude of the slave girl, who hides her tears in her sleeve.

**The Thracian Zeus Keraunos.**—In *R. Ét. Gr.* XXVI, 1913, pp. 225–261 (7 figs.) G. SEURE discusses the Zeus Keraunos found on Thracian reliefs. There are several types: 1, a nude male figure standing with the thunderbolt in his raised right hand, the eagle on his left arm, and a serpent on the ground; 2, a similar type with the addition of a small female figure; 3, the same god, without the eagle, standing in a two-horse chariot with the female figure; 4, the god standing draped with thunderbolt and eagle; 5, the god standing nude leaning on a sceptre, and the thunderbolt in his left hand, while at the right is a nude divinity on horseback. This Thracian god is sometimes referred to on the monuments as Ζεῦλοῦρος, but his real name is unknown.

**The Head of a God.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 140–144 (pl.), A. SCHÖBER publishes a bearded head in Athens which has been characterized as archaistic on account of the combination of archaism in the rendering of the eyes and mouth with a free rendering of the hair. The latter characteristic is more probably due to the copyist, who in other respects faithfully reproduced the bronze original. This may have been the cultus statue of some healing divinity.

**Statues with Head-bands.**—In *Strena Helbigiana*, pp. 10 ff., P. ARNDT discussed a type of male head with a slight beard, which exists in several replicas, and proposes to include in the list of replicas a head in Munich (Arndt-Bruckmann, *Porträts*, 469–470; *Einzelaufnahmen*, 966–967) which is distinguished by a band which rises to a point over the forehead. He regards this as a sign of royalty and thinks the head is a portrait of Philip IV of Macedon. In *R. Arch.* XXI, 1913, pp. 269–278 (4 figs.), GUSTAVE BLUM explains the band rising to a point (originally a palmette) as an attribute of several divinities, notably of Hermes, the god of athletic exercises; it was then worn by youthful athletes and by others who were interested in athletic games. He thinks the heads



grouped together by Arndt are portraits in so far as they are meant to represent some definite person, but that they are types without individual resemblance to the person represented.

### VASES AND PAINTING

**Cyrenaic Vases.**—In *R. Arch.* XXI, 1913, p. 418 f. (fig.) Ch. Blinkenberg calls attention to the monkey seated on a rock (not on a stool) represented in the cylix illustrated on p. 101 of M. Dugas' article, *ibid.* XIX, 1912, p. 101, and remarks that the presence of the monkey indicates Cyrene as the place of origin of this vase, at any rate.

**The Painter of the Vases Signed by Euergides.**—The distinction to be made between the artist's and the manufacturer's signatures on vases is illustrated in the list of fifty red-figured cups and fragments, from some twenty museums and collections, the style of which shows them to be the work of a single artist. Most of them are unsigned; one (now lost) has the full signature ΕΥΕΡΓΙΔΕΣ ΕΠΟΙΕ, *Euergides epoiei*; a few others have incomplete names that may be *Euergides* and one (Louvre) has ΧΕΛΙΣ ΕΠΟΙΕΣ ΕΝ, *Chelis epoiesen*. The anonymous artist who worked for Euergides and Chelis painted only cups. He always used a single figure on the inside; the outside has the comus, athletes, warriors, silenuses and maenads, etc., and is occasionally all black. There are no eye-vases. "His work is agreeable but often careless and never distinguished." (J. D. BEAZLEY, *J.H.S.* XXXIII, 1913, pp. 347-355; 6 figs.)

**The Master of the Eucharides Stamnus.**—In *B.S.A.* XVIII, Session 1911-1912, pp. 217-233 (6 pls.; figs.), J. D. BEAZLEY gives a list of the twenty-four vases to be attributed to the master of the stamnus in Copenhagen with the "love name" Eucharides, discusses the details of his style and of the ornaments he employs, gives the inscriptions on his eight inscribed vases, and assigns him to a place among the artists who were working between 500 and, say, 485 B.C. He seems to have learned his craft from the master who painted the Nikoxenos pelike in St. Petersburg (Klein, *Liebblingsinschriften*, p. 121). Among his contemporaries, the Dutuit-master (cf. *J.H.S.* XXXIII, pp. 106-110) was no doubt connected with him. The painter of the crater at Oxford (*J.H.S.* XXVIII, pl. 31) belongs to the same "school," and the "Pan-master" (*J.H.S.* XXXII, pp. 354 ff.) springs from this milieu. A list of twelve vases by the Nikoxenos-master is appended.

**The Death of Orpheus.**—At the May (1913) meeting of the Berlin Archaeological Society, G. Loeschke discussed the representation of the death of Orpheus, especially on severe and fine red-figured vases. The vase pictures, in which the implements of sacrifice are used as weapons, go back apparently to the legend which Euripides also used as the foundation of his *Bacchae*, that the Thracian women were surprised at a secret ceremony of sacrifice, and in their madness mistook the singer for the intended victim. An exceptional vase in Boston, with Orpheus holding the lyre, uses the scheme of the murder of Aegisthus by Orestes in the presence of Clytaemnestra and Electra. (*Arch. Anz.* 1913, cols. 70-71.)

**The Locrian Maidens in Vase Painting.**—In *Jh. Oest. Arch.* I. XV, 1913, pp. 168-173 (3 figs.) F. HAUSER shows that the paintings on three vases (an

amphora at Ruvo, an amphora in St. Petersburg, and a fragment formerly in Naples) represent the two Locrian maidens sent to Ilium to atone for the attack of Ajax upon Cassandra (see Wilhelm, *Jh. Oest. Arch. I.* XIV, pp. 163 ff.; *A.J.A.* XVII, p. 547). The two maidens are seated upon an altar, and in two of the vases two men are advancing upon them from either side with drawn swords. In the third vase a bearded king stands on one side of the altar, and a youth with two spears on the other.

**Representations of the Labyrinth.**—In *Sitzb. Mün. Akad.* 1913, iv, 'Archäologische Bemerkungen,' pp. 1–21 (pl.; 5 figs.), PAUL WOLTERS publishes an Attic lecythus on which the combat of Theseus and the Minotaur is depicted. Close by the combatants is a large object, in form somewhat like a very heavy column or a stele with a flat capital, which is decorated with meanders and other patterns. This is explained as a representation or indication of the labyrinth. Elderkin's objections to this interpretation and his explanation of similar representations (*A.J.A.* XIV, 1910, pp. 185 ff.; cf. Gräf, *Die antiken Vasen von der Akropolis zu Athen*, I, p. 142, No. 1280 and p. 147, No. 1314) are discussed and rejected. The use of the word labyrinth to designate patterns such as are usually called meander is noted, especially in the temple at Didyma.

**A Vase in St. Petersburg.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 251–260, P. DUCATI proposes a new explanation of the well-known scene on the pelike of Jouz-Oba in the Hermitage of St. Petersburg. According to the accepted view (Strube in 1870 and Furtwängler) it represents Zeus and Themis taking counsel about the Trojan War in the presence of other divinities. It is rather a dispute between Athena, as representing the Greeks, and Aphrodite, representing the Persians, settled here by Themis and ratified by Zeus. Four other representations of this or similar scenes are compared with this: the frieze of the temple of Nike Apteros at Athens; the Canosa amphora of the Museo Nazionale of Naples (the so-called "vase of the Persians"); the crater of Ruvo in the same museum and lastly an Italiote vase now lost (Tischbein, *Collection of Engravings*, II, pls. 1 and 2.).

**The Comus Cylix at St. Petersburg.**—A close examination and treatment with alcohol of the "comus cylix," which has been in the Hermitage Museum since 1894, discloses extensive if very successful restorations and repainting of parts, together with certain inaccuracies in the drawing by Eichler, published in Hartwig's *Meisterschalen*, pp. 48, 2, 49. (O. WALDHAUS, *Arch. Anz.* 1913, cols. 91–95; 2 figs.)

**A Hydria in Naples.**—In *Neapolis*, I, 1913, pp. 142–143, V. FESTA replies to the criticisms of Signorina Bassi (*Rend. Acc. Lincei*, XXI, 1913, pp. 836 ff.) upon his interpretation of a hydria in the Naples museum.

**Vases from Tarentum.**—In *Neapolis*, I, 1913, pp. 132–141, V. MACCHIORO and G. BENDINELLI publish six fragments of red-figured vases from Tarentum, representing the conflict of Theseus and Heracles with the Amazons; the Calydonian Hunt; Helen and the Dioscuri; a figure seated on a thronos; Lycurgus killing his wife; and Lycurgus attacked by Bacchantes.

**Black Glaze Pottery from Rhitsona.**—In a monograph issued by the Oxford University Press, Professor PERCY N. URE discusses the black glaze pottery, especially the canthari, found at Rhitsona in Boeotia. He catalogues, and notes the variations, in the specimens from eleven graves of the sixth



century, and from fifteen graves dating from the fifth to the third century. [*Black Glaze Pottery from Rhitsona in Boeotia*. By PERCY N. URE. Oxford, 1913, University Press. 64 pp.; 19 pls. 8vo. 7s. 6d.]

**Hellenistic Ceramics.**—In *R. Arch.* XXII, 1913, pp. 161–192 (8 figs.), CH. PICARD discusses questions of Hellenistic ceramics. Under “Lagynos” he criticizes and supplements the recent book of that title by Mr. G. Leroux; under “Γραμματικὰ Ἐκπώματα” he adds seven to his list of “*pocolom*” vases published in *Mél. Arch. Hist.* XXX, 1910, pp. 99 ff., and criticises M. Leroux for attributing too much serious symbolism to Dionysiac representations in Hellenistic art; under “The Archaic Origins” he gives a brief review of the evidence and examples of the continued existence of “light on dark” and polychromatic decoration of pottery in Greece from neolithic times.

**The Goatherd's Cup in Theocritus.**—The cup which Thyrsis gets as a prize for his song in the First Idyll and which is so minutely described there (vv. 27–56) can be “restored” as a real cup, since all the details are paralleled in Alexandrian art and they are easily combined, except that the execution of such delicate reliefs in wood would make it unfit for actual use. It was a rather deep, saucer-shaped drinking vessel, with the familiar ivy wreath of alternate leaves and bunches of berries around the upper part of the outside and the rest covered by a growth of single acanthus leaves radiating from the bottom. The three picture scenes were all on the inside, the fisherman in the centre, where medallions of aquatic subjects were often placed, while the other two groups, of three figures each—the woman between two suitors and the little boy between the two foxes in the vineyard—occupied the opposite halves of a surrounding frieze. (A. S. F. Gow, *J.H.S.* XXXIII, 1913, pp. 207–222; pls.; 5 figs.)

**The Sarcophagus of Hagia Triada.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 137–148, P. DUCATI gives a new explanation of the scenes on the Late Minoan sarcophagus of Hagia Triada. Others have regarded one long side and part of the other as showing a scene different from that on the rest of the second long side, or have thought that several successive incidents were indicated, but Ducati is convinced that but one scene is represented, and that this is not an attempt to call back the dead to life but an actual interment scene. The corpse is not, however, as Meurer explains it, lying in a sacrificial pit, nor are the small bulls actual animals, but small figures carried as offerings. Differences in size of the main figures are due to a crude attempt at perspective drawing. He thinks the three vessels indicate three different liquids and identifies these with the *μελικρητον*, wine and water of Odyssey XI, 27, 28, here poured into the *κρατήρ* as into the Homeric *βόθρος*. The three obelisks stand for three divinities corresponding perhaps to *Ζάν Κρηταγενής*, Demeter and Persephone, and the victims, the bull and two goats, were intended respectively for these. These three divinities—three are common in Cretan archaeology—are to be associated, he thinks, with the Dictaeon Cave, an entrance to the lower world. The tree suggests the rejuvenescence of the earth's foliage, the ever-recurring resurrection.

**The Death of Polyxena on Clazomenian Sarcophagi.**—In the frieze at the head of the sarcophagus at Leyden published in *Jb. Arch. I.* XXVIII, 1913, pp. 58–62 (*A.J.A.* XVII, 1913, p. 545), J. Brandt saw only a pair of warriors fighting at the base of a tumulus. F. v. DUHN (*ibid.* pp. 272–273) inter-



prets the scene as Neoptolemus dragging Polyxena up the steps of his father's tomb to be sacrificed there; and he sees in the gesture of the balancing figure on the other side, a suggestion of the sympathetic emotion so freely expressed by Euripides in the *Hecuba*. We have, therefore, to place beside the Attic vase painter's version of the scene (hydria in Berlin, Furtwängler, I, 1902) a far more living and personal Ionian conception. To a like interpretation of the scene, F. HAUSER (*ibid.* pp. 274-276; fig.) adds the observation that the lines at the top of the tumulus indicate flames issuing from the still smouldering pyre, as on a Tyrrhenian amphora in the British Museum; and with some hesitation he presents another, much better-preserved frieze on a Clazomenian sarcophagus in Berlin, as another version. Here a woman is being attacked from both sides at once by two warriors, each of whom is held back by another woman pulling at his arm, while two mounted winged figures close the scene at the sides. If this is the death of Polyxena, it follows the version used in the *Cypria*, where it is said that she perished by the hands of Odysseus and Diomedes, in the capture of the city.

**The Stele of Lyseas.**—At the April (1913) meeting of the Berlin Archaeological Society, G. Loeschke showed a new, full-size copy by Gilliéron, of the sixth century painted stele of Lyseas, at Athens, and pointed out the connections of this manner of work, on the one hand with the art of Asia Minor, where the principle of light on dark was used earlier than at Athens, and on the other with the severe red-figured Athenian pottery. A small galloping rider in the little picture at the base is to be understood as the heroized dead. Semon, the father of Lyseas, who dedicated the stone, may also have painted it, for the painter Semon, known through the *Laterculi Alexandrini*, belongs to this same time. (*Arch. Anz.* 1913, cols. 62-63.)

### INSCRIPTIONS

**Arcadian Inscriptions.**—In *Jh. Oest. Arch.* I. XV, 1913, pp. 197-218 (2 figs.) A. v. PREMIERSTEIN discusses seven late Greek inscriptions from Arcadia. These are the dedication of L. Mummius, with remains of an earlier inscription; the inscription on the altar of Claudius at Lycosura; the decree in honor of Euphrosynus of Mantinea; the base of Pompeius Macrinus at Tegea; the altar of Actius and Hadrian at Tegea; the inscription of the Orchomenians in honor of Septimius Severus; and the dedication on the base of a statue erected in honor of a consul Rufus for his protection against Alaric.

**Inscriptions from Thessaly and Macedonia.**—A study of seventeen inscriptions, dating from the fifth century B.C. to the end of the second century A.D., which were gathered by A. J. B. Wace and M. S. Thompson in 1910-1912, is published by A. S. WOODWARD, in *J.H.S.* XXXIII, 1913, pp. 313-346. Seven are from eastern Thessaly, one from Tirnavos, three from Elassona, four are additions to manumission records in *I.G.* IX, 2, and two are long decrees of the city of Phalanna in Thessaly and of some city in the district of Orestis in Upper Macedonia. Several interesting historical and linguistic as well as epigraphic points are brought up. There are two or three examples of the use of a possessive or patronymic adjective in place of the genitive of a proper name, one of them being in a dedication by a native of the island of Tenedos, in the fourth or third century B.C. The phrase *ταμειούτων τῶν Περραιβῶν*, in a manumission record apparently of the time of Hadrian, indicates

that there was then some kind of federated management among the Perrhaebian cities, perhaps only for manumission purposes, as the use of the Thessalian *στρατηγός* in dating shows that the old political *κοινόν* had not been revived since the time of Augustus. A list of Thessalian *στρατηγοί* and *ταμίαι*, compiled from these texts, affords some conjectures as to the identification and relationships of the persons named. The Phalanna decree, of the second century B.C., is an elaborate recognition of the services of a board of judges who had come from Metropolis (not positively identified) to hold assizes at the first named city. The decree from Orestis, dated in the year 194 A.D., records at still greater length the desperate efforts of the native proprietors to keep their public land from being stolen by the greedy provincials. The unusual form *στηλογραφηθῆναι* presents a welcome substitute for the awkward periphrases used in ordering the permanent record of a decree.

**Inscriptions of Gonnus.**—In *Ἀρχ. Ἐφ.* 1913, pp. 25–52 (14 figs.), supplementary note p. 102, A. S. ARVANITOPOULLOS continues the publication of inscriptions from Gonnus, Thessaly (cf. *ibid.* 1912, pp. 60 ff. and *A.J.A.* XVI, pp. 44 and 581). The seventeen here published include depositions of witnesses, laws, and royal edicts, all relating to boundaries; lists of taxes; contracts; and religious laws. A boundary dispute of long standing between Gonnus and Heracleia (modern Platamon) was apparently arbitrated by Philip V of Macedonia. The testimony recorded shows the territory of Gonnus to have been surprisingly large, extending through the Vale of Tempe to its lower end. Present-day customs in patrolling pasture lands, vineyards, etc. are freely cited to help explain and restore the inscriptions. *Ibid.* pp. 101 f. the same writer adds a few supplementary notes and corrections to the Thessalian inscriptions published by him, *ibid.* 1911, 1912 and 1913.

**Inscriptions at Cyrene.**—In *Studi Romani*, I, 1913, pp. 241–244, J. TOUTAIN calls attention to the interesting inscriptions noticed by the Beechey brothers in the subterranean canal at Cyrene. These have never been published. In an editorial note on p. 280 E. Ghislanzoni is quoted as expressing the hope that the military authorities will allow the exploration of the canal, with proper hygienic precautions.

**Greek Inscriptions from the Land East of the Jordan.**—In *Z. D. Pal.* V. XXXVI, 1913, pp. 249–265 (3 pls.), G. DALMAN publishes twenty-one new Greek inscriptions, mostly grave inscriptions, discovered by the German Archaeological Institute of Jerusalem in an expedition east of the Jordan.

**Inscriptions relating to the Thracian God Zbelsourdos.**—In *R. Arch.* XXI, 1913, pp. 340–346 (5 figs.) GAWRIL KAZAROW publishes two Greek inscriptions, dedications to the god Zbelsourdos, from Golémo-Sélo, near Doupitza and a relief at Doupitza, the upper part of a figure of Zeus. He mentions also two dedicatory inscriptions (one to Zeus, the other *οἴκω θεῶν κέ τοις Ὀλυμπίοις θεοῖς*) and a small fragment of a relief representing Zeus, found not far away.

**Inscription in Honor of Paulinus.**—In *Sitzb. Berl. Akad.* 1913, xxxix, xl, pp. 858–863, A. WILHELM republishes, with restoration and comment, the inscription from Sparta in honor of Paulinus (*C.I.G.* 1330, Loewy, *Inscr. Griech. Bildhauer* 349, *I. G. V*, i, 538). Paulinus was *διορθωτής τῆς Ἑλλάδος* who restored a bridge.

**The Proconsul Vindicianus.**—In *Jh. Oest. Arch.* I. XV, 1913, Beiblatt, cols. 273–276 (fig.), J. SUNDWALL after an examination of a squeeze of the stone attempts a new restoration of the inscription from Andeda (Andya) in honor of the proconsul Vindicianus. It was published by Woodward in *B.S.A.* XVI, pp. 123 f.

**A Puzzling Epitaph.**—The epitaph from Piraeus, first published by Dragatsis, 'Αρχ. Έφ. 1910, pp. 73 f. (cf. *A.J.A.* XVII pp. 287, 546), is further discussed, *ibid.* 1913: by G. A. PAPAVALILEIOU, pp. 103 f.; by G. N. VERNARDAKES, p. 105; by G. K. GARDIKAS, pp. 105 f.; by V. LEONARDOS, p. 106. While their interpretations differ, all four agree in reading οἴ, rather than οἶ, at the beginning of the first verse.

**Schoolboy's Writing on a Sicilian Tile.**—In *Sitzb. Berl. Akad.* 1913, xxxvi, xxxvii, pp. 715–718 (fig.), H. DIELS publishes three inscriptions on a tile found in the Serra Orlando near Aidone in the province of Caltanissetta (see *Not. Scav.* IX, 1912, pp. 451 f.) The first reads:

ΞΞΞΞΞΞΞΞΞΞ . ΧΕΛΩΝΑ  
ΚΚΚΚΚΚΚΚΚΚ ΜΥΛΑΚΑΔΟC

Evidently a schoolboy had to write Ξ and Κ ten times each, then added for fun “tortoise,” “mill,” and “pail,” words which happened to strike his fancy. The second inscription reads:

ΝΑΙΝΕΑΙΝΕΑΝΑΙΑΝΕ  
ΟΙΤΕΜΟΝΩCΝΕΟΙΑΝΑΥ<

Ναῖ νέαι νέα νᾶια νέοι τέμον, ὥς νέοι ᾶ νᾶῖς

“for a new ship youths cut new planks, that the ship might swim.”

The third inscription reads

Ω Ζεῦ, ὅσσα πρᾶσ[σει?] ἐν τᾷ πύλαι.

These are not specimens of writing to be copied by schoolboys, but the work of the boys themselves, even though a tile with inscription might be set up in a school in a frame to be copied.

**Miscellaneous Inscriptions.**—In the volume of papers presented by his colleagues to Professor Král of Prague on his seventieth birthday (*Sborník prací filologických dvornímu radovi Professoru Josefu Královi k sedesátým narozeninám*) Prague, 1913, pp. 225–234, F. GROSCH discusses (in Bohemian) three Greek and two Latin inscriptions: 1. a fragment found in the Roman market at Athens in 1910 (*Πρακ.* for 1910, p. 124) which he identifies as part of the building inscription of the Parthenon for the first year; 2. the ἐπὶ ὀργᾶς of the sanctuary at Eleusis (*I. G.* II, 5, 104a); 3. in connection with the inscription relating to the phratry of the Demotionidae he argues that it is wrong to suppose that at the beginning of the fourth century some of the *thiasoi* consisted of only two or three members; 4. the last letters of *C.I.L.* XI, 3611, are DEK.R.P. (*dekurio rei publicae*); 5. an unpublished inscription now in Prague reads L (an ornament) *Aemilia D(ecimi et mulieris) l(iberta) T(h)alassa*.

**The Dialect of Inscriptions.**—In *Cl. Phil.* VIII, 1913, pp. 133–159, C. D. BUCK in dealing with ‘The Interstate Use of the Greek Dialects,’ concludes that dedications and epitaphs are regularly in the dialect of the dedicator;



honorary decrees in that of the party issuing the decree; interstate arbitrations in that of the arbitrators; and treaties in the respective dialects of the territories in which copies were set up.

**Dedications on the Legs of Statues.**—In *R. Arch.* XXI, 1913, pp. 311-317, W. DEONNA (cf. *ibid.* XVIII, 1911, pp. 464 ff.) argues that dedications inscribed on the legs of ancient statues were inspired originally by a religious and even magic, principle, but that the part of the body selected to receive the inscription was chosen solely for practical reasons, as an easily visible, smooth surface.

**The Chronology of the Delian Gymnasiarchs.**—In *Cl. Phil.* VIII, 1913, pp. 220-222, W. S. FERGUSON discusses the chronology of the Delian gymnasiarchs.

## COINS

**Coinage of the Athenian Empire.**—The interrelation of our knowledge of history, of coins, and of inscriptions, is illustrated by P. GARDNER (*J.H.S.*, XXXIII, 1913, pp. 147-188; 2 pls.) in a study of the coinage of Athens and the islands and coast cities of the Aegean, the Propontis, and the Euxine during the time of the Delian Confederacy and the Peloponnesian war and later. The extent to which Athens controlled or suppressed, in her own interest, the coinage of the cities which she sought to dominate, varied with her political fortunes, and, toward the end of the century, when Chios, which had always remained independent, was the wealthiest city of the Aegean, Chian money, which had a definite relation to the Aeginetan or Peloponnesian standard, was used for paying soldiers, and the Chian weights were adopted by a large number of other states, even before the spread of Rhodian commerce in the fourth century had made this almost a necessity. The use of the real Aeginetan standard meanwhile had been steadily declining and was never revived, while that of Persia came into more general use in the fourth century. The abundance of silver which Athens could command, from Laurium and Thrace, caused her always to adhere to a silver standard, and she obliged the cities under her domination, so far as she could, to use her silver money, allowing those of Asia Minor to coin electrum chiefly for larger values. No gold coins but the Persian darics were known until toward the close of the Peloponnesian war, when Athens and some Sicilian cities were compelled to melt down their temple treasures of gold for the mint. At about the same time (406) Athens issued some bronze coins, but these were recalled after the victory of Conon in 393, and some gold staters minted. All these coins are mentioned by Aristophanes in the *Frogs* and the *Ecclesiazousae*.

**An Iron Coin and Two Early Drachmas.**—In *J. Int. Arch. Num.* XV, 1913, pp. 77-80 (fig.), K. REGLING adds to Svoronos's list of iron coins (*ibid.* XIV, p. 187) one with A on the obverse, and R on the reverse. He thinks these letters stand for 'Αρκαδικόν. He also adds two drachmas to the list of those with head in full front on p. 190.

**Punning Symbols on Greek and Roman Coins.**—In *J. Int. Arch. Num.* XV, 1913, pp. 11-32, W. FIETZE collects the punning symbols on Greek and Roman coins. A coin may have not merely the head of the principal god of a town, or something to suggest that god, such as the tripod for Apollo, or the head of an eponymous hero, real or imagined; but the name of the people

might be hinted at by the type, e.g., a wolf on coins of Laconia, a palm tree (*φοῖνιξ*) on the coins of certain Phoenician cities, such as Tyre, or an ox (*βοῦς*) on those of some of the Euboean towns. Furthermore the names of cities are often hinted at in this way, e.g. a bent arm (*ἀγκών*) on coins of Ancona; a goat (*αἴξ*) on coins of Aegae, Aegium, Aegira, Aegospotami, etc.; a dolphin on coins of Delphi; an olive branch (*ἐλαία*) for Elaea; a charging bull (which may be described as (*θωβριος*) on coins of Thurii, etc. So, too, there is often a punning allusion to the names of magistrates (not all of which are etymologically sound), e.g., a torch on coins of Lampros of Chios; or a prize amphora on those of Euagon of Abdera. The same is true of Roman coins. Thus a cup (*calix*) appears on coins of Cales in Campania; a cornucopia on those of Copia, founded on the site of Thurii, etc. Furthermore a hammer (*acisculus*) appears on coins of L. Valerius Acisculus; a flower on those of L. Aquillius Florus; and a Silenus on coins of two men named D. Junius Silanus. The same principle may be found in certain mediaeval and modern coins. The writer enumerates 91 examples from Greek coins; 14 from Roman coins, where the reference is to a Greek word; and 35 where a Latin word is hinted at.

**Gold Staters of Eumenes II.**—In *J. Int. Arch. Num.* XV, 1913, pp. 81-84 (pls.), E. J. SELTMAN publishes a gold stater with the head of Philetaerus on the obverse, and a two horse chariot with the word ΦΙΛΙΠΠΟΥ and a monogram which he reads ΞΙΝΩΠ on the reverse. He thinks the coin was struck by Eumenes II for the purpose of paying his fleet during a temporary occupation of Sinope. He also publishes a second stater with a head, which he identifies as a portrait of Eumenes II, on the obverse, and a biga with Ξ below on the reverse. The two coins were found together.

**Euergetes, King of the Derrones in Paeonia.**—In *J. Int. Arch. Num.* XV, 1913, pp. 143-146 (fig.), I. N. SVORONOS publishes a silver octadrachma having on the obverse a chariot with seated figure drawn by a yoke of oxen and the inscription ΕΥΕΤΟΣΕΒΕ; and on the reverse a *triskeles* and three eight-pointed stars. It was found with other octadrachmas at Istib (ancient Astibus) in Macedonia. It is a coin of the Derrones, a people of Paeonia, and dates from the sixth century B.C. This Euergetes, king of the Derrones, was not previously known. *Ibid.* pp. 193-280 (map; 5 figs.), the same writer points out that there is numismatic evidence for other kings of the Derrones, namely [\*E]κγον[ος], Δόκιμος, and a king whose name began +E. He discusses further the coins of the Laeaeans which differ from those of the Derrones by having a Pegasus on the reverse. A third type with the helmeted head of Athena on the reverse probably belonged to a third Paeonian people, namely the Graeaeans or Dobe-rians. A proof that these coins are Paeonian is the presence upon them of the symbol Θ. The writer also discusses the coins of neighboring tribes and shows how closely they are all connected by their types, weight and fabric. He adds a numismatic map of Paeonia and Chalcidice before the Persian wars.

## GENERAL AND MISCELLANEOUS

**The Civilization of the Cyclades.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 148-186 (2 pls.), U. KAHRESTEDT examines the early civilization of the Cyclades. Beginning with a discussion of the pottery of Syros he passes on to the finds from the other islands, establishing a development from a primitive incised



pottery to pottery with linear designs painted on a light ground, and finally, on Syros alone, in the dark wave with finely incised spiral decorations. Paros belongs to the end of the Stone Age (the beginning of the Early Minoan period); Syros I is contemporary with Middle Minoan. The interval between them is filled by Amorgos, Delos, Naxos, Siphnos. In Crete the closest analogies are to be found at Mochlos; but it is remarkable how little the Cyclades were influenced by the more important island to the south.

**The Races of Crete.**—In *Z. Ethn.* XLV, 1913, pp. 307–393 (2 maps), F. VON LUSCHAN discusses the races of Crete. He reviews briefly the history of the island, emphasizing the fact that Romans, Saracens, Venetians and Turks have permanently influenced only the three or four coast cities and the plain of Monophatsi, while the mountainous regions especially Sphakiá and Lasitpi have never been touched by foreign invaders. Furthermore the so-called Turks are chiefly the descendants of the pre-Semitic inhabitants of Asia Minor, and not essentially different ethnologically from the Cretans. In order to study the anthropology of the ancient Cretans it is only necessary to study the modern inhabitants of the island. Statistics drawn from what few ancient crania exist are compared with measurements that Von Luschan made of numbers of Cretan gendarmes and convicts, as also of crania piled in the charnel-houses of some Cretan cemeteries. Hawes in his measurements of upward of 2000 Cretans arrives at almost the same percentages as regards the shape of the crania. Von Luschan concludes that the most ancient people of Crete were small, dark, dolichocephalic and with broad noses, as are the people today in the eastern part of the island. For them he vindicates the Greek name Eteocretans and the Semitic name Kafti or Japet and thinks that they or their predecessors may have been the Hanebu (of a list of the first Pharaoh's time) one of nine peoples that bore the jointed bow (so too E. Meyer). Their resemblance to the people of Sardinia and Sicily raises again the question of a "Mediterranean race" and its connection with the ethnologically similar people of Egypt, with which country Crete was from the earliest times in cultural relations. The more brachycephalic Sphakiotes are, perhaps—like the Maniotes of the Peloponnessus—descendants of Dorian conquerors, or of the dorized early inhabitants of Greece who spoke a non-Indo-European language (so Kretschmer) and who probably came from Asia Minor and were of an Armenoid or Hittite type. This Dorian question is as yet unsettled. It is even possible that the brachycephalic type antedates that of Eastern Crete. The fair-complexioned Cretans, numbering 10 per cent are probably to be traced back to the "Achaean Cretans" of Homer.

**Crete-Atlantis.**—How Plato got the story of the western island of Atlantis and its sudden disappearance, which he tells in the *Timaeus* and the *Critias*, from an unfinished and unpublished epic poem of his relative Solon, and how Solon had the story from an old Egyptian priest in Sais, and how the records from which the priest derived it were the genuine records of what the Egyptians knew about the great sea-power of the Minoans and the sudden and complete destruction of their capital Cnossus, which we now have learned about through so different a channel, and how the story in its wanderings lost all connection with Crete and in being transposed into Greek forms of thought was moved out beyond the Pillars of Hercules and acquired the name Atlantis—or how



all this may have happened and probably did happen—is set forth by K. T. FROST, *J.H.S.* XXXIII, 1913, pp. 189–206.

**Cretan Seal Stones.**—In *Ἀρχ. Ἐφ.* 1913, pp. 98–100 (pl.), S. A. XANTHOUDIDES answers the criticisms made by W. Gaerte, *ibid.* 1912, pp. 257–260 (cf. *A.J.A.* XVII, p. 551), of his interpretations of several Cretan seal stones, *ibid.* 1907, pp. 141 ff., by publishing new photographs of the stones, which show that the criticisms are utterly groundless.

**Implements of the Cretan Curetes.**—The ornamented disks of thin bronze plate, originally backed with wood, which were found in the Cave of Zeus on Mount Ida in Crete, have all been explained as votive shields, but according to H. THIERSCH (*Arch. Anz.* 1913, cols. 47–53; fig.) three kinds are to be distinguished by their contour, decoration, etc. as cymbals, tympani and shields. The real objects which they represent were all used apotropaically in the noisy worship of the god. Similar votive objects have been found in the small shrine of Rhea at Phaestus and elsewhere. The use of the tympani, being struck by oriental demons, is seen in the decoration of the so-called Melkart shield of Halbherr.

**The Labrys in Panticapaeum.**—In *Arch. Rel.* XVI, 1913, pp. 632–633 R. WÜNSCH calls attention to a large number of ox heads of sheet lead from the graves of the ancient Panticapaeum, now in the museum at Stettin. They are about 5 cm. across. Between the horns in most of them appears an object which suggests the handle of the double axe found on the Cretan and Mycenaean ox heads. The writer believes that they represent the Cretan *labrys*. The ox heads were probably amulets.

**Mythological Questions.**—In *R. Arch.* XX, 1913, pp. 209–213, GABRIEL ANCEY explained the story of the birth of Athena by a play on words, *κόρη*, *κόρος*, *κόρη*, *κόρυς*, *κόρυς*, and explains her as the oracular voice, the sneeze of Zeus. He also identifies Ares with Aïdes. *Ibid.* XXI, 1913, pp. 376–382, he explains Achilles as originally Poseidon, the story of the wooden horse as derived from an oracle predicting that Troy would fall when her mares should bring forth warriors (or bring forth young by parthenogenesis), an oracle which applied properly to the first Trojan War under Heracles; he explains the passage in the *Iliad* (A, 584 ff.) in which Hephaestus acts as cup-bearer by the theory that he was really once the official cup-bearer who served the gods with fire; Hebe, Hephaestus' sister, is youth, the beverage glowing with immortality; Hephaestus is identified with the Styx, and the Styx with the sceptre of Zeus; Tantalus was punished for wishing to share in the fire of the gods.

**The Cult of Halae and Druidism.**—In *R. Arch.* XXII, 1913, pp. 87–111, S. REINACH discusses the Cult of Halae and Druidism. The ritual of Halae (Euripides, *Iph. Taur.* 1458–1461) was not a survival of an ancient human sacrifice, but an initiation, symbolizing the entrance upon a new life. The same is true of the ritual of the Lupercalia. The Druids did not perform human sacrifices. If the Gauls sacrificed human beings, the actual killing was not done by the Druids. The ritual described by Mela (III, 2), probably in 44 A.D., was not a sacrifice, but a symbolic initiation. Ancient statements concerning the Druids and human sacrifices in Gaul and elsewhere are discussed. A passage from Mannhardt's *Baumkultus* Vol. I, pp. 526–534 is given in abridged form in French.

**The Legend of Sinis.**—The pictures of Theseus and Sinis with his pine tree, on two vases in the Hope collection and one in Berlin, are made the basis of a study of the legends of Sinis and other robber-kings and of the foundation and history of the Isthmian Games, by E. M. W. TILLYARD, *J.H.S.* XXXIII, 1913, pp. 296–312 (3 pls.; fig.). The writer thinks these games were originally funerary and in honor of a real Palaemon, the Wrestler, that the Phoenician Melicertes was afterwards identified with him, and still later the worship of the Olympian Poseidon was superimposed. Sinis, the robber-king of a small tribe, probably Ionian, at an advantageous point of the Isthmus, where pine trees grew, interfered with the holding of the festivals for a time, until another band of Ionians typified by Theseus overcame him and restored the games. At some time unknown, the original chthonian annual celebration was changed to the astronomical second-year or trieteric festival of a sun-worshipping race.

**A Magic Statuette of Lead.**—In *C. R. Acad. Insc.* 1913, pp. 412–421 (3 figs.) F. CUMONT publishes a lead statuette 11 cm. high in a box of sheet lead, said to have been found in Athens. It represents a nude youth standing with hands bound behind his back. The figure was supposed, by means of magic, to bring down a curse upon some enemy. The box represents a coffin.

**The Amazons in Art.**—In *R. Arch.* XXI, 1913, p. 417 f., S. REINACH gives a summary of a lecture delivered by him May 23, 1913. The type of mounted female warrior was created by Greek art. Such women did not exist in Greece and were not seen among barbarians by Greeks. The name may be Hittite. At first the Amazon appeared as a hoplite; later in Asiatic costume. The Amazon never appears in Greek art as a bloody fury, nor is the type employed to convey sensual suggestions. Amazons continue to appear on sarcophagi until the end of ancient art, but they are exceedingly rare in the art of the Renaissance and later times.

**Thanatos in Greek Poetry and Art.**—In his doctor's dissertation at Munich K. HEINEMANN has made a study of Thanatos in the poetry and art of Greece. The greater part of the work is devoted to the literature, from Homer to Euripides, but in a second chapter he discusses Thanatos and Hypnos on the vases with mythological scenes, and on the white lecythi. In an appendix he discusses Steinmetz's theory of the winged figures on these vases (*Jb. Arch. I.* XXV, 1910, pp. 34 ff.). [*Thanatos in Poesie und Kunst der Griechen.* Von KURT HEINEMANN. Munchen, 1913, Kastner und Callwey. 89 pp.; 11 pls. 8vo.]

**Principles of Greek Art.**—Professor PERCY GARDNER has brought out an enlargement of his *Grammar of Greek Art* (see *A.J.A.* IX, 1905, p. 476) under the title, *Principles of Greek Art*. The book has been rewritten and two new chapters added, one on the house and the tomb, and one on portrait sculpture. Its bulk has been increased from sixteen to twenty-one chapters, or from 267 to 352 pages. [*The Principles of Greek Art.* By PERCY GARDNER. New York, 1914, Macmillan. 352 pp.; 112 figs. \$2.25 net.]

**A History of Classical and Italian Art.**—Professors RIZZO and TOESCA of Turin have begun the publication of a history of classical and Italian art (*Storia dell' Arte Classica e Italiana*. Turin, 1913, Unione Tipografico-Editrice Torinese. 13 fasc. so far issued.). The former writes the Greek and Roman part, and the latter the Italian. When complete the work will consist of five volumes of about 700 pages each.

**Greek Art and the Art of the Middle Ages.**—In *Bulletin de l'Institut national genevois*, XL, 1913, pp. 98–152 (14 figs.) W. DEONNA discusses Greek art with that of the Middle Ages, showing that there is a close correspondence between the two. The art of the seventh and sixth centuries B.C. may be compared with that of the eleventh and twelfth centuries A.D.; the art of the fifth century B.C. with that of the thirteenth century A.D.; that of the fourth century B.C. with that of the fourteenth century A.D.; and Hellenistic art with that of the fifteenth century A.D.

**A Handbook of Archaeology.**—The sixth volume of Ivan Müller's *Handbuch der klassischen Altertumswissenschaft* is to be a handbook of archaeology edited by HEINRICH BULLE in collaboration with several other scholars. When complete it will consist of fifteen parts. The first part, which has been issued, discusses the materials and methods of the study, the history of archaeology, and the ruin of the monuments and their discovery in modern times. [*Handbuch der Archäologie*. Herausgegeben von HEINRICH BULLE. Pt.1. Munich, 1913, Beck. 184 pp.; 6 figs. 8vo. M. 4.]

**Furtwängler's Archaeological Papers.**—The second volume of Furtwängler's *Kleine Schriften*, edited by J. SIEVEKING and L. CURTIUS, contains thirty-three papers concerned chiefly with vases, sculpture, bronzes, and terracottas. As in the first volume they are reprinted with illustrations from various sources. [*Kleine Schriften von Adolf Furtwängler*. Herausgegeben von J. SIEVEKING und L. CURTIUS. Bd. II. Munich, 1913, Beck. 532 pp.; 30 pls.; 158 figs. 8vo. M. 28.]

**An Archaic Bronze Mirror Handle.**—In *Jh. Oest. Arch. I.* XV, 1913, pp. 219–252 (pl.; 18 figs.) C. PRASCHNIKER discusses an archaic bronze mirror handle in the Hofmuseum at Vienna, representing a nude woman standing. It is of Peloponnesian manufacture, dating probably from the sixth century B.C., and was purchased in Athens in 1900.

**A Gem with the Head of Olympian Zeus.**—In *Ber. Kunsts.* XXXIV, 1912–13, cols. 169–170 (fig.) T. WIEGAND publishes a carnelian gem found at Samsûn, the ancient Amisus, on the Black Sea and now in the Antiquarium, Berlin. It represents the head of the Olympian Zeus of Phidias in profile to the left. The gem dates from early Roman imperial times.

**An Intaglio of Athena Nike.**—A gold ring found at Ravagnese, near Reggio-Calabria, with an intaglio of Athena Nike is described, with greater accuracy than hitherto, by N. PUTORI in *Neapolis*, I, 1913, pp. 128–131.

**The Engraved Gems of K. Karapanos.**—In *J. Int. Arch. Num.* XV, 1913, pp. 147–184 (14 pls.) I. N. SVORONOS publishes a catalogue of 971 engraved gems presented to the National Museum at Athens by K. Karapanos. Most of them are reproduced in the plates.

**A Representation of the Athenian Necropolis.**—In *Sitzb. Mün. Akad.* 1913, v (13 pp.; 2 figs.) PAUL WOLTERS publishes and discusses a fragment of an Attic *loutrophoros*, on which parts of a row of stelae standing before a white tumulus are represented. The stelae are inscribed, but only one inscription is so far preserved as to afford a reading: *εὐρυκταρ(τλφ)*. A lecythus in Chicago (A.J.A. XII, 1908, p. 428) has similar decoration. Such vases must have been intended to commemorate those who were killed in foreign wars, as it would be difficult to account for several names on one vase by any other theory.



**Music at the Tomb.**—In *R. Arch.* XXI, 1913, pp. 318–332, A. DELATTE gives a descriptive list of Greek vases and reliefs on which musical instruments appear in connection with tombs or the dead. The list comprises 71 numbers. The conclusion reached is that in such scenes a person playing a lyre or the like is the deceased in the abode of the blessed. Persons bringing lyres or tympana are friends who bring the instruments as offerings to the deceased.

**Athenian Bowmen.**—In *R. Ét. Gr.* XXVI, 1913, pp. 150–213 (10 figs.) A. PLASSART undertakes to show with the help of the vases that there were three bodies of men serving in the Athenian army as bowmen during the fifth century B.C. There were the police, who were Scythian slaves, first appointed about 476 B.C.; there were assistants of the hoplites who served with the bow, but never constituted a regular military force; and there was a small body composed at first of citizens, and later also of metics, which at the end of the century was replaced by mercenaries.

**An Initiation Ceremony among the Spartans.**—In *R. Ét. Gr.* XXVI, 1913, pp. 121–150, H. JEANMAIRE argues that *κρυπτελα* among the Spartans was a relic of a primitive initiation ceremony such as is still held in certain African tribes when a boy attains the age of puberty.

**Ancient Greek Weaving.**—In *Jh. Oest. Arch.* I. XV, 1913, pp. 81–108 (13 figs.) J. SIX discusses the patterns and technique of ancient Greek weaving.

**Greek Numeral Notation.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 98–132, M. N. TOP begins a treatise on Greek numeral notation. In this article he collects the epigraphic material which illustrates the system for which he prefers the name “acrophonic,”—the system best known in the form used in Athens in the fifth century B.C., which has sometimes been called the Hero-dianic system. The various forms under which this system existed are set forth in detail.

**The Trophy in Macedonia.**—According to Pausanias (IX, 40, 7) the Macedonians contrary to Greek custom did not erect trophies to commemorate their victories. In *R. Ét. Gr.* XXVI, 1913, pp. 347–398 (7 figs.), A. REINACH argues that this was because they felt that spoil taken in battle belonged to a national god symbolized by a lion or some other animal. Alexander followed the old custom, but his successors adopted the Greek practice.

**The Base of a Trophy at Delos.**—In *J. Int. Arch. Num.* XV, 1913, pp. 97–142 (3 pls.; 9 figs.), A. J. REINACH argues that the stone with two shields upon it drawn by Cockerell in 1811, and still to be seen in Delos, is part of the base of a trophy erected by Q. Caecilius Metellus to commemorate his victory over Philip Andriscus in 147 B.C. Originally there were two other blocks representing in all six shields. Cyriaco of Ancona has left a drawing of a broken statue which may have stood on this base.

**The Ionic Tribes.**—In *Klio*, XIII, 1913, pp. 424–450, H. BOLKESTEIN argues that the so-called Ionic tribes were not artificial divisions, but represent a natural distribution of the people. This arrangement was made before the settlement of Asia Minor by the Greeks, which took place at the end of the Mycenaean period.

**The Invasion of Xerxes.**—Under the title *Der Feldzug des Xerxes* ERNST OBST publishes (as the twelfth “Beiheft” of *Klio*) a study of the various problems connected with the invasion of Greece by Xerxes. After a sketch of the expedition and the literary sources he discusses the preparations of the Per-

sians, the military strength of Greeks and Persians, the advance upon Greece, and then in detail the various battles. [*Der Feldzug des Xerxes*. Von ERNST OBST. Leipzig, 1913, Weicher. 8vo. M. 10.]

**Odysseus and the Orient.**—In *Memnon*, VII, 1913, pp. 64–83, C. FRIES calls attention to various adventures of Odysseus which may be more or less closely paralleled in early oriental myths.

**Archaeological Notes.**—In *Ἀρχ. Ἐφ.* 1913, pp. 20–24 (3 figs.), G. MISTRIOTES argues that the Attic civilization in Pella survived until the capture of the city by the Turks, and expresses the opinion that excavations there would yield important results. The Macedonians were of Aeolic stock, and this leads the author to discuss the essentially artistic spirit of the Aeolians and its influence in art, dress, and poetry, especially upon the Ionians. Pericles' Odeum was an imitation of the music-hall tent of Xerxes, which was itself an imitation of Sappho's *μοισσὸπῶλος οἶκος*. The site of the Odeum is soon to be excavated by the Archaeological Society.

**Pylos.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 97–139 (2 pls.), W. DÖRPFELD publishes a new map of Triphylia and discusses the topography of the Homeric Pylos, showing that the citadel excavated at Kakovatos is the only one of the three possible sites which fits all the details of the epic. He locates also Arene, the river Minyeius and Thryoessa. The disappearance of the Triphylian Pylos in classical times is explained as due to the Dorian invasion; the inhabitants were scattered, some founding Pylos near Sphacteria, others Pylos in Elis, still others migrating to Asia Minor and Athens. In an appendix, Pheae, Pisa, and Ephyra are discussed, and the theory is advanced that Argos in Homer is a designation for the whole Peloponnesus.

**Topographical Drawings in the British Museum.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 270–281 (2 figs.), F.W. HASLUCK publishes a descriptive catalogue of drawings of the seventeenth, eighteenth, and nineteenth centuries, in the British Museum, which illustrate classical sites and remains in Greece and Turkey.

**The Topography of Boeotia.**—In *B.S.A.* XVIII, Session 1911–1912, pp. 189–210 (map), A. W. GOMME discusses the topography of Boeotia and the theories of M. Bérard. Examination of the possible routes of travel shows that Thebes does not lie at the crossing of important overland routes from east to west. The Phoenicians can hardly have settled there for commercial purposes. The importance of Thebes and Orchomenus was due to the fertility of the country, not to trade.

**Cockerell's Visit to Delphi.**—In *R. Ép. Nouv. Sér.* I, 1913, pp. 35–47, A. REINACH publishes certain notes from the journal describing Cockerell's visit to Delphi in December, 1813, and a few sketches made by him.

**The Location of Dulichium.**—In *Berl. Phil. W.* December 27, 1913, cols. 1660–1661, F. STÜRMER argues that the Homeric island of Dulichium is to be identified with Leucas.

**The Monasteries of Meteora.**—In the *Bulletin of the Geographic Society of Philadelphia*, XI, 1913, pp. 138–169 (5 figs.), W. W. HYDE describes a visit to the Meteora monasteries.

**Papyri of the Greek Archaeological Society.**—In *Ἀρχ. Ἐφ.* 1913, pp. 17–19 (pl.), N. CHAVIARAS publishes, and S. B. KOUGEAS discusses, two papyri from Arsinoe in the Fayum. One is a receipt for the price of an ass, dated



Aug. 17, 179 A.D., the other a memorandum (second century B.C.) addressed to an officer of justice, complaining of the failure of tenants to pay their rent as agreed.

## ITALY

### ARCHITECTURE

**The Origin of Triumphal Arches.**—G. SPANO (*Neapolis*, I, 1913, pp. 144-164; to be concluded later), in a discussion of the origin of Roman triumphal and honorary arches, attempts to trace their development from Greek propylaea.

**The Domus Aurea of Nero.**—A very complete and fully illustrated account of the buried Golden House of Nero on the Palatine Hill, including its history from the beginning, the literary allusions, and drawings and paintings that have been made from it in the past, its present condition, especially the interior decorations, the methods by which it has had to be studied, and a recent slight excavation by the writer, is published by F. WEEGE (*Jb. Arch. I. XXVIII*, 1913, pp. 127-244; 19 pls. (4 colored); 78 figs.; plan).

**A Building of Hadrian in the Campus Martius.**—In *Jh. Oest. Arch. I. XV*, 1913, pp. 124-142 (5 figs.) C. HUELSEN argues that the building reproduced in Alò Giovannoli's *Vedute delle vestigi antiche di Roma* (Rome, 1619), Pl. 39 and called by him *Templum Septorum* was erected in the time of Hadrian on the Campus Martius. It lay in the axis of the basilica northeast of the *templum Matidiae*, and remains of it were probably built into a large house standing opposite the north side of S. Maria in Aquiro.

**The Roman Baths at Agnano.**—The imposing ruins of baths which are seen on the north slope of Monte Spina toward the dry bed of Lago d'Agnano, between Naples and Cumae, were superficially examined and a number of statues and other objects found, in 1898, but a more thorough excavation in 1911 made clear the plan and something of the history of the buildings as well as two remarkable features which distinguish them from other ancient baths. These are the elaborate system of circulation of water and the use of natural exhalations from the ground for heating. The oldest part, comprising the warm rooms at the west, is of good *opus reticulatum*, dating approximately from the time of Hadrian; the eastern half with the cold rooms, may have been added within a century of that time, but very many changes and additions, especially of upper stories, were made much later. A poet Felix, writing in the time of the Vandal king Thrasimund (496-523 A.D.), has left five epigrams in which he tells of the rebuilding of the baths by that monarch and of their imposing height. This is the earliest known reference to them, and it is supplemented by the legend of a deacon Pascasius, who took refuge there when banished for siding with the antipope Laurentius against Symmachus in 498 (Greg. Mag. *Dial. IV*, 40). About the year 1200, disturbances of the earth apparently deprived the buildings of their water supply, but they continued to be used as vapor baths, and were objects of admiration well down toward modern times. Four statues of some interest were found in the *frigidarium* and are preserved in the modern bathing establishment of Agnano. They are: (1) A Venus Marina, represented in the act of dropping her mantle to enter the bath and, probably, holding out a vase of oil or perfume in the now missing left hand. It is a mediocre work but well suited to its surroundings.



(2) A nude Aphrodite assuming the arms of Mars,—a muscular and somewhat masculine figure, with Polyclitan proportions. Of an Eros who stood beside her and probably held up the helmet, only the little feet remain. (3) A leaning figure of Ganymede holding the *pedum* (now lost with the arms) and with a little Eros beside him in place of the usual eagle of Jove. (4) A figure adapted from a fifth-century athlete as a Hermes, holding the infant Dionysus and accompanied by a ram, thus showing a *contaminatio* of two distinct conceptions of the god. The last three statues are very good examples of their types. Two good heads, a satyr and a female head, which were in the keeping of the present owners of the ground, have recently disappeared. (V. MACCHIORO, *Mon. Ant.* XXI, 1912, cols. 225-284; plan; 16 figs.)

**Drawings of Roman Buildings.**—In *B.S.R.* VI, 1913, pp. 184-210 (pl.; 8 figs.), THOMAS ASHBY gives addenda and corrigenda to 'Sixteenth Century Drawings of Roman Buildings attributed to Andreas Coner' (*B.S.R.* II, 1904). New identifications of some of the subjects, names of authors of some of the drawings, notes on the history of some drawings, and various comments are offered. Seven additional drawings are published.

## SCULPTURE

**The Apollo of Sutri.**—In *Boll. Arte* VII, 1913, pp. 237-250 (2 pls.; 9 figs.) L. MARIANI discusses the bronze statuette of Apollo from Sutri (see *A.J.A.* XVII, p. 447), arguing that it is a Roman copy of a Hellenistic work.

**Bacchic Reliefs in the Casino Borghese.**—In *Jh. Oest. Arch. I.* XV, 1913, pp. 109-123 (10 figs.) C. HUELSEN discusses four reliefs with Bacchic scenes in the Casino Borghese. They once formed a frieze, perhaps belonging to the base of a group of sculpture. In the *Codex Berolinensis* in the Kupferstichkabinett is a drawing of the same part of the frieze as appears in the *Codex Coburgensis*, to which Amelung called attention in his publication of the reliefs (*Röm. Mitt.* 1909, pp. 181 ff.); but the two drawings are independent of each other. Part of it is also copied in the Wolfegg *Skizzenbuch*, fol. 30 v. The writer attempts to establish the original order of the slabs.

**A Ganymede Relief in Florence.**—In *Atene e Roma*, XVI, 1913, cols. 151-158 (fig.) A. MINTO publishes a marble relief, 0.43 m. high and 0.49 m. wide, in the Archaeological Museum at Florence. It represents Ganymede fallen on one knee seized by the eagle. At the right, beneath a tree, is a reclining bearded figure with his left arm resting on a water-jar, probably personifying the Scamander. It is not known where the relief was found, but it is mentioned in the inventory of the art collections of the Medici made in 1574. It dates from the time of the Antonines.

**Three Reliefs from Spalato.**—In *R. Arch.* XXI, 1913, p. 422 (3 figs.), S. REINACH gives cuts of three bas-reliefs from Spalato: (1) Return from the chase, (2) Poseidon on a Hippocamp, (3) Eros and Triton.

**The Roman Sarcophagus at Melfi.**—The elaborately sculptured sarcophagus found in 1856 in a brick tomb near Melfi, not far from the course of the Via Appia of Venusia, is minutely described by R. DELBRUECK in *Jb. Arch. I.* XXVIII, 1913, pp. 277-308 (pl.; 11 figs.). The life-size figure on the cover, a young woman reposing, is a somewhat conventionalized type resembling the imperial portraits of Faustina the Younger and her daughter Lucilla,

rather than a study from life, and is dated by the coiffure in the years 165-170. The custom of having at imperial funerals an image representing the living person may well have been used for other persons of high station, and even transferred to permanent form, as here. The fifteen smaller figures in the niches around the body of the sarcophagus are all evidently copied from fourth century statues, but not especially famous ones, indicating a connoisseur's taste for the less known, which would be characteristic of Athens, the university town, rather than of Italy or Asia Minor at this time. The rich architectural forms are also Greek, though more generalized. The writer thinks, in spite of the heavy doors at one end and the attributes hung in the niches, that the structure represents an open baldachino, with no walls between the columns, rather than a temple-like building or house. The statues include a chthonian group of three figures, another of the theft of the Palladium, an Aphrodite, possibly the Acrocorinthian, a dancing Artemis, perhaps the statue at Caryae, a Meleager, an Apollo Citharoedus, a suppliant woman, two young warriors, and an adorante and Hermes beside the door. A touch of sentiment is seen in the little Eros beside the pillow, and in the presence of Helen, Core, and Aphrodite among the attendant figures. The bereaved husband is represented in the panels of the double door. See *Ant. Denk.* III, pls. 22-24.

### VASES' AND PAINTING

**Grave-scenes on Italiote Vase Paintings.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 109-136 (fig.), P. L. CICERI controverts Rudolf Pagenstecher's contention (*Unteritalische Grabdenkmäler*. Strassburg, 1912, Heitz) that the grave-scenes of Italiote vase painting represent scenes from real life by deductions drawn from all classes of such paintings which prove conclusively that what is represented takes place in the other world: *a.* Joyous scenes prevail in which even the dead join. *b.* The dead are represented as young, as are also the others present with few exceptions. *c.* Mystic love scenes and Dionysiac orgies are common. *d.* Those that approach the tomb are usually in pairs. *e.* Eros frequently offers a crown, not to the dead, but to the person apparently of the latter's choice. *f.* Mirrors and fans are seen in the hands of both young men and women, now as gifts and again as attributes. *g.* The filet of a mystic victory over life, or signifying the wedlock below, is almost always present, in the hand, or on the grave, or hanging near by.

**Pompeian Paintings of the Third Style.**—In *Jh. Oest. Arch.* I. XV, 1913, pp. 143-167 (18 figs.), W. KLEIN discusses the paintings of the third style at Pompeii showing that the work of the different painters is closely related. He examines especially the groups of Perseus and Andromeda, and points out their resemblance to the Medea and her Children.

### INSCRIPTIONS

**Early Latin Alphabets.**—In *Neapolis*, I, 1913, pp. 174-193, F. RIBETTO discusses the history of the earliest Latin inscriptional alphabets and offers an interpretation of the Lapis Niger stele and the Duenos inscription.

**An Inscription from Bruttium.**—An inscription from Bruttium reading  $\alpha\lambda\tau\iota\pi\iota\mu\epsilon\varsigma\ \epsilon\sigma\tau$  is published by P. ORSI (*Neapolis*, I, 1913, pp. 165-170). F. RIBETTO (*ibid.* pp. 171-173) treats it as Oscan and furnishes linguistic notes and a translation: "È Ulsèa figlia di Altipimo."

**An Inscription from Agnano.**—In *Not. Scav.* X, 1913, pp. 22–23, G. Q. GIGLIONI discusses an inscription found in the neighborhood of Agnano some years ago, but as yet unpublished, to a *praefectus castrorum*: cf. *Veget. Epit. Rei Mil.* 2, 10.

**A Military Diploma from Salsovia.**—In *Jh. Oest. Arch. I.* XV, 1913, Beiblatt, cols. 275–280 (fig.) J. WEISS calls attention to a military diploma found at the ancient Salsovia in Lower Moesia.

**The Pomerium of Pompeii.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 261–308 (2 figs.; 3 plans), M. DELLA CORTE discusses the Pomerium of Pompeii in connection with a duplicate inscription of *C.I.L.* X, 1018. The older inscription, found in 1763, has nothing to do with the statue, long associated with it, and standing on it in the Museo Nazionale, Naples. The *loca publica* are shown to have been a strip exactly 100 Roman feet (Pompeii had come under Rome's jurisdiction), left vacant to form the pomerium, a distance over which the weapons of storming enemies would not carry. The question of the early fortifications of the city is fully treated, and the passages that bear on the meaning of the word pomerium in general are collated and discussed.

**The Consul of 232 A.D. and L. Virius Lupus Iulianus.**—By a combination of inscriptional evidence A. MERLIN (*R. Ép. Nouv. Sér.* I, 1913, pp. 26–30) seeks to identify the L. Virius Lupus Iulianus known from two inscriptions (*C.I.L.* VI, 31774; *Not. Scav.* 1910, pp. 419–20) with the consul of 232 A.D.

**Restoration of Baths by Valentinian.**—In *Rend. Acc. Lincei*, XXI, 1912, pp. 791–802, N. PUTORTI publishes an inscription from Rhegium in Calabria: "Flavius Valentinianus and Flavius Valens and Flavius Gratianus restored and improved thermae that had suffered from age and earthquake, completing a basilica and adding a colonnade under the superintendence of Pontius Atticus, *corrector* of Lucania and Bruttium, and dedicated in the consulship of Gratianus III and Equitius (374 A.D.)." Valentinianus is elsewhere represented as stern and harsh, incapable of feelings of humanity. The earthquake was probably one mentioned by Ammianus (XXVI, 10, 15 Erfurdt) on July 21, 365 A.D.

**Corrections to C.I.L. XII, 6038.**—Corrections in the readings of *C.I.L.* XII, 6038 are given by A. HÉRON DE VILLEFOSSE in *R. Ép. Nouv. Sér.* I, 1913, p. 25.

**Epigraphic Bulletin.**—In their review of epigraphic publications for January–June (*R. Arch.* XXI, 1913, pp. 451–484), R. CAGNAT and M. BESNIER give the text of 148 inscriptions relating to Roman antiquity, with notes on some publications of epigraphic interest. Of the texts sixteen are Greek, the rest Latin.

## COINS

**The Early Coinage of Tarentum.**—L. CORRERA has begun in *Neapolis*, I, 1913, pp. 194–199, a series of articles describing and illustrating the early coinage of Tarentum.

**Letters on Coins of Thurii.**—In *J. Int. Arch. Num.* XV, 1913, pp. 3–10 (5 figs.), E. J. SELTMAN argues from the stamped ingot found at Tarentum that the single letters on the coins of Thurii usually indicate that they were struck from ingots bearing the same letter. The coins of a given issue could thus easily be weighed and compared with the weight of the ingot. Γ, Υ and Φ,



however, seem to be the initials of magistrates' names. He thinks it impossible to decide whether ΦΡΥ probably standing for ΦΡΥΓΙΑΛΛΟΞ and indicated also by the punning device of a finch (*φρυγίλος*), is the name of artist or magistrate.

**Coins from Ceglie Messapica.**—Coins with the inscription KAIAINON found at Ceglie Messapica (Coelium) are noted by F. RIBEZZO in *Neapolis*, I, 1913, p. 212. They should probably be attributed to this town rather than to Coelia di Bari.

**The Mint of Lanuvium.**—In *R. Ital. Num.* XXVI, 1913, pp. 323–350 (pl.) GIOVANNI PANSA describes the issues of coins from the mint of Lanuvium, and the various attributes of the local deity, Iuno Sospita, that appear upon them. Sig. Pansa agrees with Sambon that the so-called Romano-Campanian coinage was issued from various places; eight of these types he ascribes to Lanuvium.

**The Coinage of Augustus.**—In *R. Ital. Num.* XXVI, 1913, pp. 303–322 (2 pls.) L. LAFFRANCHI continues his study of the coinage of Augustus (cf. *A.J.A.* XVII, p. 298) with another article on the emissions from the mint of Lyons.

**Tribunician Power on Roman Coins.**—An aureus of Hadrian, found in 1913 in central Italy, gives the reference to the emperor's tribunician power in the unusual form TRIBVNIC POTESTAS. With this as a text FR. GNECCHI discusses the proper reading at full length of the ordinary abbreviated forms of such reference on coins, reaching the conclusion that we may still with confidence read as the ablative *tribunicia potestate*. The aureus of Hadrian is an irregular instance of oriental mintage. (*R. Ital. Num.* XXVI, 1913, pp. 295–300; 2 figs.).

**Danubian Wars of M. Aurelius.**—The investigation of the extant numismatic evidence for the chronology and history of the reign of M. Aurelius initiated by C. HAROLD DODD in *Num. Chron.* 1911, pp. 209–267 (cf. *A.J.A.* XVI, p. 591) is concluded by him in the same journal on a somewhat altered plan, due to the sparser material for the later years. His study supplements and corrects the generally accepted historical account, the results being conveniently summarized at the end of the concluding article. (*Num. Chron.* 1913, pp. 162–199, 276–321; pl.)

**A Hoard of Antoniniani.**—Toward the end of 1911 an immense hoard of Antoniniani, of the epoch from Gordianus to Quietus, apparently three-quarters of the coins being of the reign of Gallienus, was discovered in some undetermined Balkan region, and brought to Italy for sale, where for prudent commercial reasons it was divided, and put upon the market in different quarters. FR. GNECCHI bought nearly a thousand pieces, of which he describes the principal variations of familiar types in *R. Ital. Num.* XXVI, 1913, pp. 163–174.

**Cast Coins of the Roman Empire.**—GIOVANNI DATTARI, taking cognizance of a recent article of LORENZINA CESANO ('Intorno alle forme da fondere monete imperiali romane,' in *Rass. Num.* for Nov., 1912), argues at length that many fewer coins of the empire were cast than has commonly been believed; and that all these cast coins were the work of counterfeiters, and never of the state itself throughout all the history of Rome. (*R. Ital. Num.* XXVI, 1913, pp. 351–375; 2 pls.)

**Bacchus as a Coin-Type.**—The correction of a description by Cohen of a coin of Gallienus, where a juvenile head of Bacchus, ivy-crowned, is given as

that of a woman (Galliena?), gives occasion to FR. GNECCHI (*R. Ital. Num.* XXVI, 1913, pp. 151-162; 2 figs.) to discuss the occurrence of the same type of Bacchus on other Roman coins.

**Coins of Helena N. F.**—JULES MAURICE has offered some remarks on a recent article in the *Num. Chron.* by P. H. WEBB (cf. *A.J.A.* XVII, 559), who contested the attribution by M. Maurice of coins inscribed "Helena N. F." to Helena, the wife of Crispus. M. Maurice confesses his previous convictions shaken, but presents some further difficulties, which are answered by Mr. Webb in *Num. Chron.* 1913, pp. 377-379.

**A Constantinian Rebus.**—In an *aureus* of Constantine showing on the reverse two clasped hands surmounted by the inscription AVGG we are doubtless to understand a rebus for CONCORDIA AVGG. (FR. GNECCHI, *R. Ital. Num.* XXVI, 1913, pp. 301-2; fig.)

### GENERAL AND MISCELLANEOUS

**Prehistoric Remains at Terra D'Otranto.**—In *Neapolis*, I, 1913, pp. 121-127, P. MAGGIULLI notes the large number of prehistoric remains of different periods in a small area near the Capo della Palascia, and suggests that their abundance is due to the fact that immigrants from the East landed first on this point of Italy and there settled.

**The Grotto of Stravino.**—The sepulchral grotto of Stravino, near Trent, is discussed by G. ROBERTI in *B. Pal. It.* XXXIX, 1913, pp. 1-16 (6 figs.). It is of the eneolithic period, or at most neolithic.

**The Necropolis of Pianello.**—The necropolis of Pianello, near Genga (Ancona) is the subject of a paper by G. A. COLINI in *B. Pal. It.* XXXIX, 1913, pp. 19-68 (3 pls.; 32 figs.). Cremation was practised exclusively, and the remains belong to the transition from the age of bronze to that of iron. The origin of the Iron Age in Italy is particularly considered.

**Dolmens and Nuraghi of Sardinia.**—In *B.S.R.* VI, 1913, pp. 127-170 (6 pls.; 17 figs.), DUNCAN MACKENZIE describes numerous dolmens and nuraghi in Sardinia, and one ancient well. "Sardinia may now be taken to enter definitely into the general context of the history of the Dolmenic Civilization in the Mediterranean Area and West Europe." The development of this civilization in Sardinia is traced from the two dolmens of Birori (cella entirely in orthostatic slabs, whether it is rectangular or circular, and with one cover-slab), through the Allée Couverte type (e.g. at Perdas Fittas), to a type, as at S'Enna sa Vacca, in which splayed masonry on the principle of the false arch is substituted for the purely orthostatic system of construction. Connection between dolmens and a pillar-cult is very probable. The nuraghi were fortifications and stood at points of strategic importance.

**The Punic Necropolis of Predio Ibba.**—The Punic cemetery of Predio Ibba near the suburb of S. Avendrace, north of Cagliari, was discovered quite intact, and has been so carefully explored as to give valuable evidence of the date and the ethnic and trade relations of this rather humble Phoenician colony of Calaris. Of the large number of graves, of the shaft type with lateral chamber at the bottom, very closely arranged in regular rows on a sloping hillside, some 160 have been opened and studied and their contents catalogued. The great majority were used for a single burial only. The bodies of children are



often found in the long amphorae elsewhere used for such a purpose. The furnishings are not abundant, and it is evident that to provide a safe resting place for the body was thought more important than to supply many objects to be used in the after life. There is enough, however, for a comparison with the Punic cemeteries of various dates at Carthage, from which it is clear that these graves belong to the latter half of the fifth and first half of the fourth centuries B.C.; and that the colonists, as was natural in their somewhat remote position, clung to many old shapes and customs inherited from earlier epochs, adopting sparingly newer usages. Thus cremation, the placing of coins in the grave, the use of imported vases, etc., appear, but in comparatively few instances. Most of the pottery is a local manufacture of a very finely prepared cream-white clay, with little ornament. The imported pottery is chiefly from Campania. The only figured vase found has Bacchic subjects, doubtless with religious significance, showing Greek influence. A few terra-cottas include statuettes of Tanit-Astarte and a head and a statuette of a negro. Precious metals are extremely rare, but bronze occurs in the coins and various implements. The amulets and scarabs are largely imitations, either of local make or from Carthage, of Egyptian and Asiatic subjects, rarely Greek. To what extent the influence of Carthage was direct and how much it came through Sicily is not to be exactly determined at present. (A. TARAMELLI, *Mon. Ant.* XXI, 1912, cols. 45-170; 80 figs.) A detailed description of 154 individual tombs and their contents, from the excavation notes of R. Loddu, follows (cols. 172-218).

**Oenotri and Itali.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 19-35, V. COSTANZI discusses the equivalence of the terms Oenotri and Itali. After treating of various other names of the peoples of southwestern Italy; Iapygians, Chones, Morgetes, Siculi, Ausonians, etc., he concludes that Italia was the name of the country of the Oenotri so that Italia and Oenotria, Itali and Oenotri became interchangeable terms. The Itali had as their totem the *vitulus*. This the Greek immigrants, in spite of the short *i*, connected by false etymology with *vitis*, the vine, and called the people the Oenotri. The name Itali prevailed over this and was extended later to the whole peninsula.

**Ancient Rome.**—An account of ancient Rome by Professor O. RICHTER forms the 386th volume in the series *Aus Natur und Geisteswelt*. It contains in brief compass a description of the topography of the city, with such historical information as the subject requires. The book is intended especially for tourists and school teachers. [*Das alte Rom*. Von Prof. Dr. OTTO RICHTER. Leipzig-Berlin, 1913, Teubner. 80 pp.; 17 pls. 12 mo. M. 1.25.]

**The Peace of Misenum and Bellori's Painting.**—In *R. Arch.* XXII, 1913, pp. 253-270 (2 figs.), J. CARCOPINO discusses Bellori's painting (really a drawing after a painting) of a pier and an island beside it (cf. Huelsen, *Röm. Mitt.* 1896, pp. 213-226). He finds that the scene represented is the harbor of Pozzuoli. The text of Appian states that an artificial island existed there, and the trace of such an island exists there today. This, then, is the place where the peace between Sextus Pompeius and the triumvirs was made in 39 B.C.

**An Unpublished Document relating to the Campana Collection.**—In *R. Arch.* XXII, 1913, pp. 115-118, HENRI DE ROTHSCHILD publishes a letter from Hortense Cornu to Napoleon III protesting against the removal of the Campana collection of the Louvre.



**Six Drawings from the Column of Trajan dated 1467.**—In *B.S.R.* VI, 1913, pp. 174–180 (3 pls.), Mrs. S. ARTHUR STRONG publishes six drawings in the collection of the Duke of Devonshire at Chatsworth. They represent six scenes from the Column of Trajan and bear the date 1467. The artist was either Florentine or under Florentine influence. In a note (pp. 180–183) the date of Giacomo Ripanda is discussed. He was active, according to Zani, up to 1510, but the date of his birth is not known. He made drawings of the column of Trajan from a scaffold, but the Chatsworth drawings have not the precision we should expect if they had been made under such circumstances.

**Rome in 1622.**—In *B.S.R.* VI, pp. 482–486, A. H. S. YEAMES publishes some pages from the diary of an unknown Englishman who visited Rome in 1622, containing some remarks and comments on monuments and persons.

**Thomas Jenkins in Rome.**—In *B.S.R.* VI, 1913, pp. 487–511, THOMAS ASHBY writes of the activities in Rome of Thomas Jenkins (1722–1798), who was a painter, a collector, and a dealer in antiquities at Rome. Appendix I gives a list of Jenkins's antiquities which are represented in some drawings in the British Museum. Appendix II gives letters to and from the architect, C. H. Tatham, who visited Italy in 1794–97. Several of these relate to antiquities, some of which were in Jenkins's possession. Appendix III gives (from Antonio d'Este, *Memorie d'Antonio Canova*, 238) a list of sculptures and paintings "requisite all' inglese Fagan nel 1798."

**The Cult of Antinous.**—In *Mél. Arch. Hist.* XXXIII, 1913, pp. 65–80, GUSTAVE BLUM discusses the cult of Antinous (*Ἀντίνιος Θεός*), and shows from the evidence of representations on coins, terra-cottas, mirrors, etc., and especially of a head now in the National Museum in Rome, that in Egypt at least this cult was by no means superficial, or due solely to the command of the emperor, but that the belief in the real divinity of Antinous had penetrated deeply into the life of the people. To his grace they attributed the fertility of the soil and the repose of the dead.

**Mercantilism and Rome's Foreign Policy.**—In the *American Historical Review*, XVIII, 1913, pp. 233–252, T. FRANK shows that Rome was not greatly interested in foreign trade during the last two centuries of the republic. This is proved by the terms of various treaties, and by inscriptions. Rome was of little importance commercially at Delos before 132 B.C. When in the later years of the republic foreign trade began to develop it was largely in the hands of citizens of foreign extraction.

**A Relief in Silver at Bologna.**—In the Museo Civico at Bologna is a thin, nearly cylindrical, sheet of silver, with repoussé reliefs, which was once probably the coating of a large vase similar to some in the Hildesheim and Boscoreale treasures. The design is of a number of young women attending the worship of Artemis, but only one is directly occupied with offerings to the image, the others being grouped in four pairs, each in lively conversation. The separate figures, which for attitude and drapery may be compared with the Muses of the Mantinean reliefs, the Sarcophagus of the Mourners at Constantinople, and the tripod base at Athens published by Benndorf, have in themselves much grace and charm, but the impression of the whole lacks something of the sympathetic character which comes from a more unified composition. The simplicity and sobriety of the work belong rather to the continental

than to the Alexandrian tendencies of Hellenistic art. (P. DUCATI, *Mon. Ant.* XXI, 1912, cols. 285-300; pl.)

**The Horses of San Marco.**—The famous horses of San Marco at Venice are subjected to a fresh examination by L. v. SCHLOEZER in *Röm. Mitt.* XXVIII, 1913, pp. 129-182 (pl.; 19 figs.). Special attention is given to the race and gait of the horses.

**A Grotesque Terra-cotta.**—A Calabrian terra-cotta box for burning perfume, with a grotesque standing figure, is published by G. PANSA in *Röm. Mitt.* XXVIII, 1913, pp. 305-309 (4 figs.). He interprets the figure as a *morio*, or "fool."

**The Trutina.**—A large pair of scales, measuring with the ornamental acroterium nearly six feet in height, has been reconstructed from the bronze remains found at Pompeii, by supplying the decayed parts which were chiefly of wood. A similar still larger pair, found at Boscoreale, has been restored in the same way, thus giving for the first time a complete model of the Roman *trutina* or large balance. There are remains of such scales among the bronze objects in the Naples museum, the British Museum, and other collections, that have not heretofore been understood or properly displayed. The reconstruction makes clear the terms *trutina*, *examen*, etc. and by its help a corrupt passage in Isidore of Seville (XVI, Etym. 25, *de ponderibus* 4) has been emended. This explains that the *trutina* is the large scale with two trays, and *momentana*, *moneta* and *statera* are all names for the smaller scales of similar construction. From this form of balance, with the two pans suspended by chains, one for the weights and one for the objects to be weighed, the steelyard was developed by a series of steps, eliminating first one pan and then the other, shifting the fulcrum to one end of the beam, and making the weight moveable. This form of balance, first used in Campania, was apparently known to the Romans as *statera campana* or *campana* simply. In Italian it is *stadera* and in French *balance romaine*. (M. DELLA CORTE, *Mon. Ant.* XXI, 1912, cols. 5-42; 9 figs.)

**The Labarum.**—In *Studi Romani*, I, 1913, pp. 161-188, PIO FRANCHI DE' CAVELIERI writes of the *labarum*, or standard, described by Eusebius in his *Vita Constantini*, 1, 31.

**The American Academy in Rome.**—The present status of the American Academy and the opportunities offered by it for classical study are described by A. W. VAN BUREN in *Cl. J.* IX, 1913, pp. 73-78.

## SPAIN AND PORTUGAL

**Prehistoric Vases from Ciempozuelos.**—In *Z. Ethn.* XLV, 1913, pp. 238-253 (9 figs.), H. SCHMIDT describes prehistoric vases of various forms, and some copper implements from Ciempozuelos near Madrid. These go back to the age of stone and copper in the third millennium B.C., antedating the Mycenaean ware which they strikingly resemble but with which they have no historical connection, just as the beehive tombs of Spain also arose independently of those of the eastern Mediterranean. Bell-shaped vases with incised or impressed linear decoration are compared with one which found its way as far as the island Czepele near Budapest. Such vases are not elsewhere in western Europe found in conjunction with metal objects.

**Roman Monuments in Portugal.**—In *R. Arch.* XXI, 1913, pp. 347-370 (16 figs.), A. MESQUITA DE FIGUEIREDO describes a Roman bridge at Chaves (Aquae Flaviae), an *oppidum* at Citania de Briteiros, an arch and various lesser remains at Bobadella, remains of all times from the neolithic period to the present and extensive Roman walls at Conimbriga, remains of houses at Coimbra, a bridge and many ruins, mosaics, coins, and graves of Roman date at and near Alter do Chao, extensive ruins at Setubal (Cetobriga), where inscriptions and coins have been found, a tower, gate, temple and other monuments at Evora, inscriptions and various other traces of ancient greatness at Beja (Pax Julia), a Roman bridge at Mertola (Municipium Myrtilis), and ruins of buildings with polychrome mosaics, also some jewelry, at Estoy (Ossonoba), all in Portugal.

## FRANCE

**France and Germany in the Ice Age.**—In *Z. Ethn.* XLV, 1913, pp. 126-160 (3 figs.), F. WIEGERS, C. SCHUCHHARDT, and M. HILZHEIMER discuss from the point of view respectively of anthropologist, geologist and zoologist the relation of the geologic periods of France (which was never covered by glacial ice but was subject to climatic changes, owing to the repeated advances of ice over the rest of Europe), to the four glacial periods of Germany. Schuchhardt divides the Moustérien into two periods, thus: Chelléen-Acheuléen-first-Moustérien=last interglacial period; second Moustérien-Aurignacien-Solutréen-Magdalénien=last glacial period; but Wiegiers makes the older palaeolithic periods contemporary with the next to the last interglacial period.

**The "Dolmens" at Alesia.**—In *R. Arch.* XXII, 1913, p. 286 f., HENRY COROT argues that the two so-called dolmens found on the Mont Auxois (Alesia) are remains of hypocausts of late date.

**The Megaliths of Saint-Martin-de-Brem.**—In *L'Homme préhistorique*, I, 1913, pp. 342-353, M. BAUDOUIN discusses the megaliths arranged in a semicircle at Saint-Martin-de-Brem (Vendée). Numerous chipped flints were found within the semicircle.

**The Rock of Petite Métaire.**—In *L'Homme préhistorique*, I, 1913, pp. 91-96 (fig.), M. BAUDOUIN argues that the granite rock of Petite Métaire at La Pommeraye-sur-Sèvre (Vendée) was used in neolithic times first for ceremonial purposes, and then later as a polishing stone.

**The Rock-cutting at Ile d'Yeu.**—In *L'Homme préhistorique*, I, 1913, pp. 105-118 (8 figs.), M. BAUDOUIN shows that the rock cuttings at Ile d'Yeu (Vendée), 33 in all, are earlier than neolithic cist burials and megaliths. One spot seems to have been a cult place, and later to have become a megalithic necropolis.

**Statuette of a Gallic Divinity.**—In *M. Soc. Ant. Fr.* LXXII, 1912, pp. 244-275 (8 figs.), A. HÉRON DE VILLEFOSSE publishes a bronze figure 42 cm. high found in the Juine, near the castle of Mesnil-Voysin, commune of Bouray (Seine-et-Oise) in 1845. The figure is nude except for a torc about the neck. Its arms are gone, and its legs which are absurdly small are crossed beneath the body. The head and neck are much too long. One eye, of glass paste, still remains. The figure is composed of several pieces of brass fastened together. It is the work of a Gallic artist and represents a local divinity.



**Gallo-Roman Horseshoes.**—In *B. Soc. Ant. Fr.* 1913, pp. 177-178, Commandant LEFEBVRE DES NOËTTES argues that horseshoes with nails are not earlier than the tenth century A.D.; and that many such horseshoes which are called Gallo-Roman are really Mediaeval. This is the case with the collection at Saalburg, and with the horseshoe recently found at Aguilar in Spain.

**Gallo-Roman Rings.**—In *L'Homme préhistorique*, I, 1913, pp. 212-214 (2 figs.), M. BAUDOUIN calls attention to the seal of a Gallo-Roman ring found near Gennes (Maine-et-Loire). It represents a lion, with an elephant's head in place of a tail. Beneath the lion's head is a boar's head, and beneath the elephant's a panther's head. It dates from the early centuries of the Christian era. A second ring with geometric figures on the seal dates from the end of the Gallo-Roman period.

**An Inscribed Ring.**—In *R. Ép. Nouv. Sér.* I, 1913, pp. 12-18, A. HÉRON DE VILLEFOSSE describes a gold ring from Feurs (Loire) with the inscription *ἐὺβῶχει φιλᾷ σε*, and lists several similar rings already known from France.

**The Roman Milestone of Sacquenay.**—In the *R. Ép. Nouv. Sér.* I, 1913, pp. 18-21, A. HÉRON DE VILLEFOSSE discusses the history of a Roman milestone found at Sacquenay (Côte-d'Or) and its fraudulent citation by André de Blaskovich in his *Historia universalis Illyrica* (1794).

**An Oculist's Stamp.**—An oculist's stamp from Beaumont (Puy-de-Dôme) is described by A. HÉRON DE VILLEFOSSE (*R. Ép. Nouv. Sér.* I, 1913, pp. 21-24).

**A Jointed Sandal in the Louvre.**—In *M. Soc. Ant. Fr.* LXXII, 1912, pp. 276-294 (6 figs.), É. MICHON publishes a jointed sandal recently acquired by the Louvre. The joint in sandals of this type comes at the instep. The writer enumerates fifteen other examples, which, however, are not all alike.

**Antiquities from Coptos in Lyons.**—In 1910 and 1911 A. Reinach in collaboration with R. Weill and A. Martinaud carried on excavations at Coptos (see *A.J.A.* XV, pp. 406 f.). Of the objects brought to light six stelae of the sixth dynasty were retained by the museum at Cairo; a granite pillar and some Coptic sculptures were presented to the Louvre; about fifty terra-cottas were kept by M. Reinach; and the other objects deposited in the Musée Guimet in Lyons. These are now described by M. REINACH. [*Catalogue des antiquités égyptiennes recueillies dans les fouilles de Koptos en 1910 et 1911 exposées au Musée Guimet de Lyon.* Par A. REINACH. Chalon-sur-Saône, 1913, E. Bertrand. 132 pp.; 37 figs.]

**The Group of Children formerly in the Library at Vienne.**—In *R. Arch.* XXI, 1913, pp. 301-307, W. DEONNA discusses the group of two children, a serpent, a bird, a lizard, and a butterfly discussed by S. Reinach, *ibid.* XX, 1912, pp. 381 ff. Emphasizing the connection between the two pairs, serpent and bird, and lizard and butterfly, he suggests that the children may be Eros and Anteros.

**The Punishment of Lycurgus.**—In *R. Arch.* XXII, 1913, p. 292 f., PIERRE WALTZ calls attention to a mosaic in the museum at Vienne (Isère) in which Lycurgus is represented ensnared in grapevines while Dionysus, Silenus, and two other persons look on. Possibly this mosaic and the representation on the vase once in the possession of Baron Lionel Rothschild (*R. Arch.* XXI, 1913, p. 229; *A.J.A.* XVII, 1913, p. 564) are derived from the same original.

**Assignment of Seats in Roman Colonial Theatres.**—In *B. Soc. Ant. Fr.* 1913, pp. 127-130, E. CHÉNON points out that in Roman theatres in the

colonies Roman magistrates, senators and their sons and Decurions sat in the orchestra; after the Decurions came the *Equites Romani a plebe*, who in the theatre at Orange, as an inscription shows, occupied three rows. Then came the *Augustales*.

**The Warm Spring at Grisy.**—In *B. Soc. Ant. Fr.* 1913, pp. 161–165, L. BONNARD calls attention to the warm spring at Grisy (Saône-et-Loire) where various antiquities have been found. He suggests that the ancient Boxum was located here.

**Lillebonne and Le Vieux in 1819.**—In *R. Arch.* XXII, 1913, pp. 220–224, ETIENNE MICHON publishes extracts from the recently published journal of H. F. J. Estrup, who visited Lillebonne and Le Vieux in 1819. The journal mentions a Doric column with reliefs at Lillebonne and a broken sarcophagus adorned with roses, which are not recorded elsewhere.

## SWITZERLAND

**The Solar Deity in the Museum at Geneva.**—In *R. Arch.* XXI, 1913, pp. 307–311, W. DEONNA discusses the solar deity in Geneva (cf. *ibid.* XX, 1912, pp. 354 ff.). The human personage represents the world and the serpent is a repetition of the same idea; the ovals represent the planets, and the whole has an astrological meaning. A miniature in the “*Très Riches Heures du duc de Berry*,” representing the Zodiac, supports this view. *Ibid.* p. 293 f., the same writer maintains the genuineness of the figure in question and the correctness of his interpretation against the criticism of M. Nicole (Arndt-Amelung, *Photographische Einzelaufnahmen*, VII, 1913, p. 11 f.).

## GERMANY

**A Prehistoric House.**—In *Z. Ethn.* XLV, 1913, pp. 400–404 (4 figs.), A. KIEKEBUSCH attempts a reconstruction of a prehistoric house, remains of which were found at Buch. It was formed by notching small logs (as in our log-houses) and tying them horizontally to upright poles. A gable-roof reaches nearly to the ground at the sides.

**A Skull from a Megalithic Grave.**—In *Z. Ethn.* XLV, 1913, pp. 255–258 (4 figs.), H. VIRCHOW describes a skull from a megalithic grave of Lenzen near Goldberg, Mecklenburg-Schwerin.

**La Tène Fibulae in Westphalia.**—In *Z. Ethn.* XLV, 1913, pp. 101–102, H. MÖTEFINDT supplements R. Beltz's catalogue of the extant La Tène fibulae with ten from Dortmund in Westphalia. It is surprising that these fibulae are so rare in this province, for only fifteen have thus far been listed.

**The German Limes.**—At the May (1913) meeting of the Berlin Archaeological Society, H. Dragendorff described the recent advances made in the work on the Rhine and Danube Imperial boundaries as to the pre-Roman and early period of the limes, the connection between the two river frontiers, and the gradual advancing of the frontier under Claudius, Vespasian, Domitian and Hadrian. Domitian's organization of the frontier is perhaps to be connected with the establishment of the German provinces in place of the old military territories. (*Arch. Anz.* 1913, cols. 68–69.)

**Roman Burials at Remagen.**—In *Bonn. Jb.* 1913, pp. 247–270 (2 pls.; 5 figs.), E. FUNCK discusses the Roman cremation graves at Remagen, as well as the pottery of the place. The graves are mainly of the age of the Antonines.

**Schoolboys' Slates.**—In *Ber. Kunsts.* XXXIV, 1912–1913, cols. 210–223 (7 figs.), PLAUMANN publishes an ancient schoolboy's "slate" (Fig. 1) from



FIGURE 1.—SLATE FROM EGYPT.

Egypt recently acquired by the Berlin museum. It consists of nine wax tablets fastened together by metal rings or thongs passing through four holes in the rims. There were probably originally ten leaves. On one leaf are simple Greek words divided into syllables, *αρ χων*, *ασ τηρ*, etc.; on another are simple sums in addition e.g., *ηα θ*,  $8+1=9$ , *ηβ ι*,  $8+2=10$ , etc.; on a third leaf (Fig. 2.) in the clear hand of the schoolmaster is the sentence  $+ \alpha\rho\chi\eta \mu\epsilon\gamma\iota\sigma\tau\eta \tau\omicron\upsilon \beta\lambda\omicron\upsilon \tau\alpha \gamma\rho\alpha\mu\mu\alpha\tau\alpha$ , evidently to be copied by the pupil. The cross at the beginning shows that the tablet dates from Christian times, and in fact it is probably not earlier than the fourth or fifth century. The writer also calls attention

to a tablet of four leaves recently acquired by B. Blanckertz in which *ὁ χρηστός πατήρ* is declined throughout; and to still another in the Berlin museum, dating from the third or fourth century A.D., on which are words from Homer with the corresponding words in the

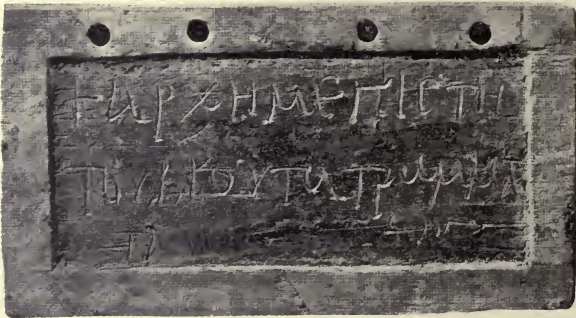


FIGURE 2.—SLATE FROM EGYPT.

prose of the time, evidently taken down from dictation, thus, *γενεῆς τῆς γενεᾶς*, *εὐρύοπα ὁ μεγαλόφθαλμος*, *δῶχ' ἔδωκε*, *ἔασιν εἰσιν*, *ὕπ' ᾧ τ' ὑπὸ τὴν ἡμέραν*, etc. The writer also calls attention to a papyrus with examples in division.

**A Bronze Censer at Karlsruhe.**—A bronze censer from Egypt in the grand-ducal collection at Karlsruhe is described by F. DREXEL in *Röm. Mitt.* XXVIII, 1913, pp. 183–194 (pl.; 4 figs.). It is of very late date, perhaps Coptic.



**Alsen-Gems.**—In *Z. Ethn.* XLV, 1913, pp. 207–220, (13 figs.), H. SÖKE-LAND describes two new Alsen-gems and decides for the heathen origin of such stones. Their decoration with crosses is accidental or a later addition and their use in the ornamentation of crosses, as here in the Heiningen (near Börssum) cross, and in the Galla Placidia cross of Brescia, was purely secondary. The first of these is quite exceptional in not having the two human figures turned toward each other. Fifty-three such gems are now known.

## AUSTRIA-HUNGARY

**Latin Inscriptions in Kolozsvár.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, IV, 1913, pp. 252–264, B. ÁRPÁD and J. BÉLA publish six Latin inscriptions in the museum at Kolozsvár. One is the stamp of an oculist P. Corcoloni.

**Scythian Graves at Piski.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, IV, 1913, pp. 233–251 (7 figs.), M. ROSKA publishes the contents of three Scythian graves found at Piski, on the Maros, Hungary, in 1901 and now in the museum at Kolozsvár.

## RUSSIA

**The Museum of the Hermitage.**—In *R. Arch.* XXII, 1913, pp. 66–72 (2 figs.), OSKAR WALDHAUER describes the reorganization of the collection of sculptures and vases in the Museum of the Hermitage at St. Petersburg, which has added greatly to the usefulness of the collection.

## SWEDEN

**Archaeology in Sweden in 1912.**—In *Fornvännen*, VII, 1912, pp. 1–6 (3 figs.), B. SCHNITTGER discusses finds of prehistoric bread in Sweden (one loaf made of barley flour, and another of peas, *i.e.* *pisum sativum*); pp. 6–9 (4 figs.) O. VON FRIESEN discusses a runic inscription on a copper box found in Sigtuna in 1911; pp. 19–35 (31 figs.) B. SCHNITTGER describes the contents of nine mounds near Linga; pp. 36–56 (36 figs.) G. BOLINDER compares the paintings and drawings of cave men with children's drawings; pp. 57–64 (7 figs.) T. J. ARNE discusses Byzantine paintings in Gotland; pp. 64–66 T. J. ARNE argues that the box found at Sigtuna was for weights; pp. 67–71 (3 figs.) E. M. HERMELIN argues that certain round stones found *e.g.* in Södermanland were used as hammers by smiths in the early Iron Age; pp. 71–81, M. ÅMARK describes early Swedish church bells; pp. 81–132 (75 figs.) O. RYDBECK discusses the contents of eleven mounds of the Bronze Age near Köpinge (Skåne); pp. 132–151 (14 figs.) O. ALMGREN describes the excavation of a hut of the Bronze Age in Uppland; pp. 152–168 (22 figs.) O. RYDBECK describes the contents of graves of the Stone and Bronze Ages in V. Virestad (Skåne); pp. 169–231 (110 figs.) is an account of the acquisitions of the Historical Museum and the coin collection in Stockholm in 1912.

## GREAT BRITAIN

**Anglo-Saxon Archaeology.**—In his *Archaeology of the Anglo-Saxon Settlements*, Mr. E. THURLOW LEEDS gives in concise form the results so far attained in the field of Anglo-Saxon archaeology. After introductory chapters on the

geography, and the methods and history of the study, he discusses the Saxons, the Angles, and the Jutes, their origin, and the characteristic objects found in their cemeteries, comparing similar remains found on the continent. [*The Archaeology of the Anglo-Saxon Settlements*. By E. THURLOW LEEDS. Oxford, 1913, The Clarendon Press. 144 pp.; 27 figs. 8vo. 5 s. net.]

## AFRICA

**A Punic and Old Berber Inscription.**—A bilingual inscription in Punic and Old Berber found at Thugga (*C. R. Acad. Insc.* 1904, p. 406, Berger) is discussed by M. LIDZBARSKI in *Sitzb. Berl. Akad.* 1913, xiv, xv, pp. 296–304 (pl.). It records the building of a temple to King Massinissan, son of King Gaiai, by the members of the tribe Bgg or Bkg, apparently in the tenth year of the king. Some information concerning the officials of northern Africa and the Old Berber language is offered by this, the longest known Old Berber inscription (six lines of Punic and five of Old Berber).

**A Marble Medallion from El Djem.**—In *C. R. Acad. Insc.* 1913, pp. 155–161 (fig.), M. COLLIGNON discusses a carved marble disk 0.255 m. in diameter found at El Djem in 1883. It represents Diomed about to leap from the altar with the Palladium in his left hand and his sword in his right. The subject was probably copied from a Hellenistic relief. The disk was probably originally suspended by a ring. Such *oscilla* were common in Roman times.

**An Inscription at El Djem.**—In *R. Ét. Anc.* XV, 1913, pp. 268–274 A. MERLIN publishes an inscription in honor of *L. Catilius, Cn. filius, Severus Julianus Claudius Reginus* which makes possible the restoration of the names in *C.I.L.* X, 989, 1018.

**The Official Title of Carthage.**—In *R. Ép. Nouv. Sér.* I, 1913, pp. 4–10, R. CAGNAT, by means of a Greek inscription from Ephesus, supports his previous suggestion (in an emendation of *C.I.L.* VIII, 12513) that the official title of Carthage was *Colonia Concordia Iulia Karthago*.

**The History of North Africa.**—In the first volume of his history of North Africa in antiquity Professor GSELL discusses in Book I the geography of the country, its position in the life of the Mediterranean, its climate in antiquity, its fauna and flora, and conditions for agriculture. In Book II he treats of the Stone Age, the origin of the culture, social conditions, magic, religion, art, funeral customs, the anthropology, the Libyan language, and the relations of the inhabitants with other countries. Book III deals with the Phoenicians in North Africa and the founding of Carthage, the rise of the Carthaginian empire, and the expeditions of Himilcon and Hanno to the coasts of Europe and Africa. The work when complete will consist of six volumes and extend down to the Arab conquest. [*Histoire ancienne de l'Afrique du Nord*. Par STÉPHANE GSELL. Tome I. Paris, 1913, Hachette et Cie. 544 pp. 8vo. 10 fr.]

## UNITED STATES

**Four Marble Heads in Boston.**—In *B. Mus. F. A.* XI, 1913, pp. 45–48 (4 figs.), R. NORTON describes four marble heads in private possession in Boston, temporarily exhibited in the Museum of Fine Arts. They are (1) a female head of the first half of the fifth century B.C. (Fig. 3); (2) a fine copy of the so-

called Sappho, probably an Aphrodite head, of the latter part of the fifth century; (3) a copy of the so-called portrait of Menander; and (4) a fine portrait of an aged Roman of the time of the republic (Fig. 4).



FIGURE 3.—MARBLE HEAD  
IN BOSTON.

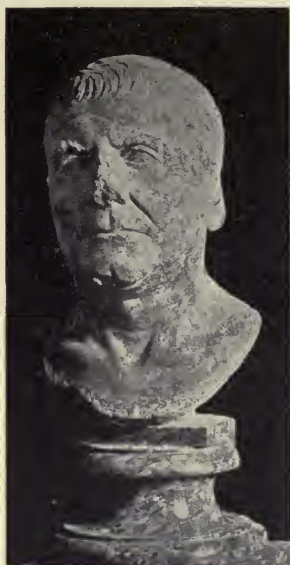


FIGURE 4.—ROMAN PORTRAIT  
IN BOSTON.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**Byzantine Portraits.**—Four portraits of Byzantine empresses in Milan, Rome, and at the Louvre, are treated in full by R. DELBRUECK, *Röm. Mitt.* XXVIII, 1913, pp. 310-352 (10 pls.; 21 figs.).

**Limoges Enamels.**—In *Gaz. B.-A.* IV-X, 1913, pp. 237-246 P. LAVEDAN, apropos of two caskets in the church of Brienne-sur-Aisne in Champagne, offers a new system of classification for Limoges enamels on the basis of the colors employed. He points out also that the distribution of the caskets of Limoges shows three geographical groups: the first embracing the Limousin itself and the district of the Garonne, the second comprising the Rhone valley, and the third corresponding to Champagne. The first area of distribution shows an extension toward the south rather than toward the valley of the Loire toward the north, due to the fact that the enamels followed the route of Campostella into Spain; the second is due to the interest manifested in the industry of Limoges by the Popes of Avignon, two of whom were of Limousin origin; the third resulted from the popularity and commercial importance of the fairs of Champagne.

**French Gothic Sculpture at Upsala.**—Toward the end of the thirteenth century, the sculptor Etienne de Bonneuil and his companions were invited to Upsala by the archbishop for the purpose of working on the cathedral.



The extent of their work is considered by C. R. AF UGGLAS (*R. Art Chrét.* IX, 1913, pp. 217-229) who finds that their activities can be traced at the present time only on the south portal. The group of French sculptors thus imported into Sweden nevertheless left several monuments behind them in the way of tombs and statues of saints, and there is some evidence that they even succeeded in founding a local school based on French traditions.

**Mâni and the Beginnings of Persian Miniature Painting.**—In *R. Arch.* XXII, 1913, pp. 82-86 (2 figs.), F. CUMONT gives cuts of two miniatures from Turkestan (Von Le Coq, *Chostscho*, Berlin, 1915, pl. 5), which are ascribed to the eighth or ninth century A.D. Mâni, the founder of the Manichean sect, is said to have been an incomparable painter of miniatures, and the Manicheans prized fine illuminated manuscripts very highly. These beautiful fragments show the quality of early Persian painting.

**The Origin of the Persian Double Dome.**—In *Burl. Mag.* XXIV, 1913, pp. 94-99, and 152-156, K. A. C. CRISWELL, gives a list of dated Persian buildings before the time of Timur, which shows that no example of the bulbous double dome existed before his reign. The type first appears in the mausoleum of Timur's wife Bibi-Khanum, which was built between 1399 and 1403. Timur was in India shortly before this date, but the new idea did not come from that country, which could furnish at that time no examples of the double dome with entasis. The brick domes of Timur's buildings are clearly copied from wooden prototypes, and their model may be found in the Umayyad mosque at Damascus, built in 705-713 and burned by Timur himself in 1400. This explanation of the origin of the Persian dome is borne out by the fact that Timur imported artisans from Damascus, and by the correspondence of the measurements of the dome of Bibi-Khanum with that of the Damascus mosque.

**Studies in Mohammedan Art.**—In *Sitz. Kais. Akad. Wiss. in Wien*, CLXXII, 1, 110 pp.; 13 pls.; 9 figs. (Vienna, 1913, A. Hölder) J. VON KARABACEK publishes studies of a number of objects of Mohammedan art dating from the eleventh to the sixteenth century. These include an inscribed rock crystal of the Calif Zahir of Egypt, an enamelled glass lamp, specimens of inlaid work, Turkish miniatures, etc.

**Mohammedan Glass Vases.**—In *Ber. Kunsts.* XXXV, 1913-1914, cols. 11-16 (6 figs.) KÜHNEL discusses nine Mohammedan glass vases in the Berlin museum. They vary in date from the seventh to the twelfth century.

## ITALY

**The Tomb of Galla Placidia at Ravenna.**—The history of the tomb of Galla Placidia at Ravenna, the documents relating thereto, its authenticity as the veritable burial-place of the Empress, its construction and its sarcophagi are discussed at length by C. RICCI, *Boll. Arte*, VII, 1913, pp. 389-418.

**Catacomb Symbolism.**—ETHEL ROSS BAKER contributes two brief articles of a popular character on catacomb symbolism to *Burl. Mag.* XXIV, 1913, pp. 43-50, and 103-109.

**A Baptistery in the Capella Greca.**—In *Studi Romani*, I, 1913, pp. 1-160, A. PROFUMO has an exhaustive article on a Christian Baptistery of about the year 140, in the so-called Capella Greca in the cemetery of Priscilla.

**The Graffiti in the Vault of SS. Marcellino and Pietro.**—In *Studi Romani*, I, 1913, pp. 189–196 (2 pls.; 2 figs.) R. KANZLER writes of the last discovery of Augusto Bevignani (to whom Fasc. II, III of the *Studi* are dedicated) namely the graffiti in the burial vault of SS. Marcellino and Pietro.

**The Chiesa dei SS. Quattro Coronati.**—In *Studi Romani*, I, 1913, pp. 197–207 (plan; 2 pls.) A. MUÑOZ discusses the crypt and tribune of the Chiesa dei SS. Quattro Coronati and the silver receptacle for the head of S. Sebastiano.

**The Paintings in S. Croce in Gerusalemme.**—In *Studi Romani*, I, 1913, pp. 245–274 (7 pls.) G. BIASIOTTI and S. PESARINI discuss some paintings of the twelfth century, discovered on the ceiling of the nave of S. Croce in Gerusalemme at Rome.

**S. Maria Di Valdiponte.**—The history, architectural features, and frescoes of the abbey-church of S. Maria di Valdiponte, also called *di Montelabate*, are the subject of an article by L. FIOCCA in *Boll. Arte*, VII, 1913, pp. 361–378. The upper church dates in the early twelfth century; the lower is probably to be assigned to the eighth or ninth.

**The Church of Sant' Antimo in Tuscany.**—A description of the church of Sant' Antimo in Tuscany, with an analysis of its architectural features, is contributed to *R. Art Chrét.* IX, 1913, pp. 1–14, by C. ENLART. The church as a whole dates from the twelfth century and represents a remarkable mixture of Lombard and French motifs. No church in Italy, save S. Maria di Falleri, shows so much French influence.

**The Church of the Annunziata at Corneto.**—In *Arte e Storia*, XXXII, 1913, pp. 260–265, A. K. PORTER discusses the little church of the Annunziata at Corneto. Two periods may be traced in its construction, the first dating from about 1105, and the second about 1225. The church consists of a nave of two bays, a transept, and three apses.

**The Church of S. Giovanni Gerosolimitano at Corneto.**—In *Arte e Storia*, XXXII, 1913, pp. 325–330 (6 figs.) A. K. PORTER shows that the church of S. Giovanni Gerosolimitano at Corneto was begun about 1115 and completed about 1235. The oldest part is the chapel at the east end of the north side. The church is a good example of local Gothic architecture for its period.

**Barnaba da Modena.**—The life and works of Barnaba da Modena, so thoroughly Siennese in feeling as to count as a member of the Siennese school, is briefly reviewed by C. RICCI, *Burl. Mag.* XXIV, 1913, pp. 65–69, à propos of a signed panel of his with representations of the Coronation of the Virgin, the Trinity, the Madonna, and the Crucifixion, which was recently presented to the National Gallery by the Countess of Carlisle.

**The Sarcophagus of St. Luke in S. Giustina.**—Venetian sculpture begins its independent development as a local school about the middle of the fourteenth century. In the early half of the century, Pisan influence is strongly apparent. The earliest example of this is the sarcophagus of St. Luke (1316) in S. Giustina, Padua. The four angels on the middle pillar supporting the sarcophagus are closely related to the art of Fra Guglielmo, with which are also connected—through the Area of St. Dominic—the figures on the base of the chancel at Siena, the holy water font in Pistoia, and the sarcophagus of Bonandrei in the Museo Civico of Bologna. (L. PLANISCIS, *Mh. f. Kunstw.* VI, 1913, pp. 401–407).

## SPAIN

**Gothic Painting in Aragon.**—In *Burl. Mag.* XXIV, 1913, pp. 74–85 J. PIJOAN publishes a series of panels by Aragonese painters of the fourteenth century, six of which are in the Museos Artísticos at Barcelona, and one in the possession of a London dealer, Mr. Lionel Harris. The first three are antependia, and all show the same arrangement—the figure of a saint in the centre, with scenes from his or her life in the small panels with Gothic frames which occur on either side. The last three are fragments, painted with scenes from a mediaeval romance, of a ceiling discovered in the province of Teruel.

**The Retrospective Exposition at Burgos.**—A brief account of the exposition at Burgos in 1912 is given in *R. Art Chrét.* IX, 1913, pp. 188–190. Among the most interesting pieces that figured therein are two processional crosses, from Saledo and Lara de los Infantes, a polyptych with a sculptured central figure, fifteenth century, from Villadiego, and certain *gisants*, of interest for comparison with the French Romanesque style of Toulouse.

## FRANCE

**A French Imitation of the Church of the Holy Sepulchre at Jerusalem.**—Several chapels imitating in their plan the Holy Sepulchre have been pointed out in France: at Neuvy-Saint-Sépulcre, Rieux-Minervois, Saint-Michel-En-traigués, and Saint-Bonnet-la-Rivière. Another one, adjacent to the church of Saint-Léonard (Haute-Vienne) is described by R. FAGE (*B. Soc. Ant. Fr.* 1913, pp. 104–107). The plan shows a central rotunda borne by eight columns, surrounded by an ambulatory roofed with a tunnel vault. Four apses break the continuity of the inclosing wall. The earliest document mentioning the chapel, dated 1402, calls it the “chapel of the Sepulchre.” It dates from the twelfth century.

**Structura Quadrata.**—The occurrence of the phrase *structura quadrata* in a mediaeval text relating to the primitive cathedral of Nevers built by Bishop Atton has given rise to the notion that he constructed the edifice on a square plan. In *B. Soc. Ant. Fr.* 1913, pp. 145–149 L. SERBAT shows that the words refer to the wooden roof which the bishop added to the church, which also explains the following phrase in the text: *unde dictus cooperator*, the last word being a confusion common in the middle ages for *coopertor*, *couvreur*, i.e. a tiler or “roofer.”

**Merovingian Sculptures.**—E. A. STÜCKELBERG contributes to *M. Soc. Ant. Fr.* LXXII 1912, pp. 226–243 an account of the polychrome fragments of stucco reliefs and decorative details found at Disentis (Grisons). He finds that they show little or no affinity with Carolingian works, and dates the fragments in the period of the second church of St. Martin, to which they belong, i.e. between 717 and 739. Three colored plates representing the fragments of figure-sculpture accompany the article.

## GREAT BRITAIN

**English Church Architecture.**—MR. FRANCIS BOND, well known by his previous books on English ecclesiastical art, among which his *Gothic Architecture in England* is perhaps the most important, has produced a new book on mediaeval church architecture in England. This necessarily treats in great



measure of the same material as his previous work, but the method is different. The book is intended primarily for those who are neither architects nor archaeologists, and its purpose is to make church architecture comprehensible and enjoyable. The differences between the great churches of monks and canons on the one hand and the parish churches on the other are explained, and the requirements of a great mediaeval church are set forth in detail, after which the planning of the great churches and the planning and growth of the parish churches are described. Then follows an account of the development of vaulting, in terms which the layman can understand. The abutment system and walls and arches are also described in the first volume, and the treatment of the pier and its members is begun. In the second volume the description of the various forms of capital, base, and plinth completes the treatment of the pier. This is followed by a discussion of the lighting of mediaeval churches, which includes a detailed account of tracery. Doorways and porches, the triforium and bay design, the clerestory, protection from rain (roofs, eaves, drip mouldings, string courses, etc.) and towers and spires form the subjects of the remaining chapters. An appendix treats of the origin of the Early Christian basilica, the orientation of churches, and the deviation of the axis of the chancel. An index locorum and an index rerum close the book. At the beginning of the first volume are two glossaries, the first of which explains the English architectural terms in use, giving the French equivalents for many of them, and the second gives French terms with their English equivalents. The illustrations are of good size, and references make it possible to find them easily, as a rule, even though they are not always in conjunction with the text to which they belong. The great number of illustrations enables even those who have little knowledge of architecture to follow the descriptions and discussions with little difficulty, and to see for themselves the differences between different styles and epochs of taste. The author avoids controversy, though it is clear that he ascribes to English architects a greater share in the development of Gothic art than is granted them by some investigators. [FRANCIS BOND, *An Introduction to English Church Architecture from the Eleventh to the Sixteenth Century*. London, New York, etc., 1913, Humphrey Milford, Oxford University Press. 2 vols.: xxvi, 486; vi, 500 pp.; 1400 figs. sm. 4to. £2. 2s. net.]

## RENAISSANCE ART

### ITALY

**Spatial and Architectural Perspective in Donatello's Work.**—Starting with the dictum that "Donatello discovered the solution of the problem of the representation of space in relief," P. ZUCKER in *Mh. f. Kunstw.* VI, 1913, pp. 360-373 traces through the sculpture of Donatello and of his school the evolution and final perfection of spatial composition in relief.

**Bartolomeo Montagna and Giovanni Bellini.**—A Madonna recently left by legacy to the museum of Lyons, and signed by Bartolomeo Montagna is an exact copy of another Madonna by Giovanni Bellini in the Brera at Milan. This confirms the supposition that Bellini's copyists signed their replicas of his works with their own names when working independently of him; while copies done in Bellini's own atelier, and "viséd" by him, were allowed to be signed



FIGURE 5.—MICHELANGELO'S CLAY MODELS.

with his name. The Lyons copy also proves the influence of Giovanni Bellini on Montagna, and makes it likely that he was his pupil—rather than Alvise Vivarini's, as Berenson supposes, and that Vasari meant Bartolomeo when he speaks of *Jacopo Montagna* (a painter whose existence has never been proved) as one of the most enthusiastic pupils of Giovanni Bellini. (C. DE MANDACH, *B. Soc. Ant. Fr.* 1913, pp. 267–268.)

**Four Bellinesque Triptychs.**—Four triptychs in the Academy at Venice, composed of panels representing various subjects—a Nativity, a Madonna, and a number of Saints—were proved by Paoletti to be of the year 1471. Inasmuch as their style, and particularly that of their lunettes (Pietà in the Brera; a Trinity with Saints in the Museo Correr at Venice; a Madonna in the same museum; and an Annunciation in the Vienna Academy) show enough of Giambellini's style to prove that they came from his atelier, the date thus gained becomes important in fixing the chronology of Bellini's early work, of which we see the reflection in these triptychs. The Madonna of the Museo Correr, for example, enables us to date the series of Madonnas with classic drapery, all of whom hold the Child with both hands, between 1470 and 1475. (B. BERENSON, *Gaz. B.-A.* IV-X, 1913, pp. 191–202.)

**Neroccio de' Landi.**—In *Rass. d'Arte*, XIII, 1913, pp. 137–143, and 160–170, L. DAMI discusses Neroccio de' Landi. He reviews the documentary and monumental evidence for the painter's career, arriving finally at a division thereof into four periods. The first lasts from 1470 to 1480 and is a phase of incubation, marked by his association with Francesco di Giorgio; in the second, 1480–1492, he deserts his primitive style under the influence of Matteo di Giovanni, abandons also excessive decoration, and seeks a definite type for his Virgins. The third period, 1492–1496, is that which crystallizes the effort of the preceding with a better knowledge of composition and a complete revolution in the color-processes. The fourth period, 1496–1500, is devoted to an entirely new departure, the nature of which it is difficult to define, cut short as it is by the death of the artist.

**Michelangelo's Clay Models.**—The collection of clay models in the Hähnel collection at Dresden is defended by H. THODE in *Mh. f. Kunstw.* VI, 1913, pp. 309–317 as a genuine group of models by Michelangelo himself (Fig. 5.). His decision is based mostly on internal evidence, but he cites the high reputation enjoyed by the Praun collection of which they formerly were a part, and a fragment of paper inscribed with a hand of the sixteenth century, which was found in one of the models after an accidental fracture. The writer gives a catalogue of the models, in which the first fifteen pieces are grouped together as models for the figures on the Medici tombs, and a second group of four pieces is related to other known works of the sculptor. The third group consists of sketches for unknown or unfinished works; the last of studies after or in imitation of the antique.

**The Portraits of Michelangelo.**—The likenesses of the great sculptor, and chiefly those found in paintings and engravings, are the subject of an extended study in *M. Soc. Ant. Fr.* LXXII, 1912, pp. 159–225 (32 figs.) by Baron J. DU TEIL.

**Followers of Michelangelo.**—Some of the paintings, and particularly the drawings, of a number of Michelangelo's "continuator" are discussed in *Jb. Preuss. Kunsts.* XXXIV, 1913, pp. 297–320, by H. Voss. These artists



are: Pellegrino Tebaldi, Daniele da Volterra, Carlo Portelli, Francesco Salviati, Giorgio Vasari, Bronzino, and Pontormo.

**Reconstruction of a Triptych by Signorelli.**—Signorelli painted for the chapel of St. Christopher in S. Agostino at Siena an altar-piece containing figures of saints on either side of a carved image of St. Christopher. The picture was painted in 1498, but in course of time dismembered. The side-compartments have long been identified with two panels in the Berlin museum representing groups of saints. It is likely that two more panels are to be identified in two pictures in the Cook collection at Richmond. It is certain at any rate that the three panels of the predella (described with the rest of the altar-piece by Bicchi, who saw it *ca.* 1750) are to be identified with the following: "The Feast in the House of Simon" in the National Gallery of Ireland; the Pietà in the collection of Sir John Stirling-Maxwell; and the Martyrdom of St. Catherine in the collection of E. A. U. Stanley. (T. BORENIUS, *Burl. Mag.* XXIV, 1913, pp. 32-36.)

**Pictures by Sodoma and Beccafumi.**—In *Boll. Arte*, VII, 1913, pp. 325-332, R. PAPINI publishes a number of notes on Sodoma and Beccafumi. The recently identified Christ carrying the Cross by Sodoma, in the Castle of Beauregard on the Lake of Geneva, has lost its upper and left-hand portions, which is clear by a comparison with an ancient copy of the picture in the Viazzi collection at Genoa. Another painting of the same subject in S. Maria Maggiore at Rome, by Sodoma and his pupils, is probably the one mentioned by early writers as belonging to Cardinal Salviati. A tondo in the same church, representing the Madonna with saints, is to be ascribed to Beccafumi's Roman period, *i.e.* 1510-1515.

**A Polyptych by Jacobello del Floro.**—In *Boll. Arte*, VII, 1913, pp. 272-274, O. VALLENTINI studies a polyptych by Jacobello del Floro,—a curious work of the early quattrocento. The picture, which is now in the Museo Provinciale at Lecce, was attributed to Jacobello by Corrado Ricci. The style is a mixture of Byzantine and Gothic.

**Adventus Augusti: a Drawing attributed to Giovanni Antonio da Brescia.**—In *B.S.R.* VI, 1913, pp. 171-173 (pl.) Sir SIDNEY COLVIN ascribes a drawing of the relief on the Arch of Constantine (*B.S.R.* III, pl. XXIV, No. iii) to Giovanni Antonio da Brescia.

**Letters of Artists in the Baroque Period.**—In the "Beiheft" of *Jb. Preuss. Kunsts.* XXXIV, 1913, O. POLLAK publishes a collection of letters of artists, dating roughly from 1550 to 1720, and drawn from archives of Rome.

**The Church of S. Lorenzo Maggiore at Naples.**—The church of S. Lorenzo Maggiore at Naples and its restoration are described by A. FILANGIERI DI CANDIDA in *Neapolis*, I, 1913, pp. 219-238.

## SPAIN

**Velasquez Chronology.**—In *Jb. Preuss. Kunsts.* XXXIV, 1913, pp. 281-291, V. VON LOGA essays a chronological classification of a number of Velasquez' works.

## FRANCE

**Simon Marmion as Miniaturist.**—In *Jb. Preuss. Kunsts.* XXXIV, 1913, pp. 251–280, F. WINKLER assembles the works of Marmion in the field of miniature painting. Starting with the altar-piece, partly preserved in Berlin, and partly in the British Museum, which is generally recognized as Marmion's work, and with the St. Petersburg *Chroniques de St. Denis* attributed to him by Reinach, the writer finds his handiwork in the *Fleur des histoires* of Jean Mansel in the library of Brussels, and in other manuscripts of the same library: the Pontifical of Sens, *Le Livre des 7 Ages du Monde*, and the *Estrif de fortune et de Vertu*. Another example of his work is a series of four miniatures from a prayer-book in the Kupferstichkabinett at Berlin. The *History of William of Tyre* in Geneva seems also to belong to his atelier. The style of the master can be traced by peculiarities of drapery and modelling, and particularly by his thoroughly Burgundian treatment of architectural backgrounds. All these manuscripts were illustrated between 1450 and 1480, which corresponds with other known facts of Marmion's life. In 1454, he left Amiens for Valenciennes. Liédet, who imitated some of Marmion's miniatures in his illustrations for the *Livy* of the Bibliothèque de l'Arsenal, was at Hesdin ca. 1460, and there doubtless made the acquaintance of Marmion, living in neighboring Valenciennes.

**The "Heures Du Maréchal De Boucicaut."**—The famous "*Heures du Maréchal de Boucicaut*" is described at length by P. DURRIEU, *R. Art Chrét.* IX, 1913, pp. 73–81, 144–164, and 300–314. The description is to be continued in subsequent articles.

**The Model of a Limoges Enamel in the Morgan Collection.**—In *B. Soc. Ant. Fr.* 1913, pp. 253–258 MARQUET DE VASSELLOT announces the discovery of the model for the "Sacrifice of a Ram" which appears on a Limoges plaque of the sixteenth century in the Morgan collection, signed by the enigmatic monogrammatist KIP. The enameller took his design from an engraving after Raphael's "Sacrifice of Noah" in the Vatican Loggie, which was made by Marco Dente. The engraving does not contain the curious inscription which appears on the altar in the enamel: KARE  
TERA .l. and thus in a manner

confirms the theory of Mitchell (*Burl. Mag.* 1909, pp. 278–290) that the words are meant for the Greek *κάρη τέρας*, to be translated "prodigious head," being thus a play on the name which Mitchell proposes to give the artist, viz. Jean Poillevé, or "Jean tête hérissée," John "with hair on end." A. Demartial, in *Bull. Soc. hist. arch. Limousin* 1912, pp. 12–17, had already rejected Mitchell's explanation and suggested that the inscription on the altar was copied from some engraving which served as model to the Limoges artist. Other copies of KIP after Italian prints are discussed by MARQUET DE VASSELLOT, *B. Soc. Ant. Fr.* 1913, pp. 287–288.

**An Unusual Reconstruction of the Sixteenth Century.**—The north tower of the cathedral of Lisieux is a typical Norman tower of the thirteenth century. The south tower on the other hand has a more archaic appearance, and while, unlike the Romanesque towers of Normandy itself, may be paralleled by many others of the twelfth century elsewhere. It is proved, however, by unmistakable documentary evidence to be a restoration of the sixteenth century. The ancient effect is doubtless due to the architect's anxiety for a

solid and massive construction. (L. SERBAT, *B. Soc. Ant. Fr.* 1913, pp. 299-302.)

**Versailles Under Louis XIII.**—In *Gaz. B.-A.* IV-X, 1913, pp. 341-371 L. BATTIFOL studies the documents on the history of the chateau of Versailles under Louis XIII, and arrives at the conclusion that this portion of the building is the work of the architect Philibert le Roy.

## BELGIUM AND HOLLAND

**The Early School of Ghent.**—In *Gaz. B.-A.* IV-X, 1913, pp. 53-67, L. MAETERLINCK reaffirms the connection of the early Ghent style with Hubert Van Eyck, and points out the Eyekian quality of the Nativity painted by Nabur Martins for the "Boucherie" in the early half of the fifteenth century. He identifies this Nabur Martins with the "Master of Flémalle," and groups around this artist a series of paintings emanating from the early Ghent school and showing the same dependence on Hubert Van Eyck. The article also discusses the *oeuvre* of certain artists of Ghent anterior to Hubert, and ends by tracing the Hubertian tradition through the later Ghent school, notably in the works of Hugo van der Goes and Justus van Ghent.

**Flemish Primitives in the Louvre—New Attributions.**—In a series of notes contributed to *Gaz. B.-A.* IV-X, 1913, pp. 415-430, E. DURAND-GRÉVILLE proposes a number of new attributions, as follows: No. 1986, "The Madonna of the Chancellor Rolin," now catalogued as Jan Van Eyck, to Hubert and Jan Van Eyck; No. 1900, "The Damned," now given to Bosch, to Thierry Bouts, to whom the writer also assigns the Descent from the Cross (No. 2196) once attributed to Roger van der Weyden; No. 2203, a Pietà, now catalogued as of an "Unknown painter of the Flemish School," to Quentin Metsys; No. 1051, "Woman reading," now "School of Brabant," to Quentin Metsys; No. 2204, "Portrait of a Man" to Josse Ist Van Cleve, to whom the writer also gives the two panels of Adam and Eve, Nos. 2212, 2213; a Holy Family, No. 2197, to Louis Boels, pupil of Memling; Nos. 1957 and 2202, a Cana Wedding and a Madonna with Angels, Saints and Donors to Gherard David; and No. 2481a, Portrait of Edward VI?, hitherto attributed to Antonio Moro, to Giacomo Vighi d'Argenta, court painter of Savoy (d. 1573).

**Gerhard David.**—In *Mh. f. Kunstw.* VI, 1913, pp. 271-280, F. WINKLER makes some additions to the *oeuvre* of Gerhard David as summed up in Bodenhäusen's recent monograph on this artist. The pictures thus added are: the Madonna in the Cabot collection at Barcelona; the diptych at Uccle (van Gelder collection); the "Madonna with the Rose" in the church of Sacro Monte in Grenada; the Madonna in the Nemes collection at Budapest; and other pictures recorded before, but only recently re-discovered. A number of recently identified drawings are also added to the list of the artist's works. With reference to Gerhard's activity as a miniaturist, the writer points out a number of illustrations of manuscripts derived from the ateliers of Bruges which were evidently inspired by Gerhard David, but suggests his authorship in the case of only four, all of them miniatures in the Breviary of Isabella of Spain in the British Museum.



## GERMANY

**A Sculptor of Mainz in the Fifteenth Century.**—In *Mh. f. Kunstw.* VI, 1913, pp. 354-359, B. MEIER groups a series of wood-sculptures showing the hand and influence of a single master of the first half of the fifteenth century, who, to judge by the provenience of most of his works, must have worked at Mainz or Boppard and independently of the school of Cologne. The nucleus of the group is formed by three works: a Pietà in the Landesmuseum at Münster, i/W; another Pietà in the Frankfurt Gallery; and a Madonna in the Seminarkirche at Mainz.

**Virgil Solis and Peter Flötner.**—It is well known that the engraver Virgil Solis often copied reliefs or cartoons of Peter Flötner. E. W. BRAUN (*Rep. f. K.* XXXVI, 1913, pp. 136-143) notes a series of three engravings by Solis (B. 122-124) which reproduce in more or less exact fashion the frieze on a wooden beaker in the German Nationalmuseum. This relief itself may not be by Flötner, but it is probable that a fragment of a lead plaque in the Kaiser-Friedrich Museum, reproducing one of the scenes of the cup, is part of a series of plaques by Flötner himself or after his drawings, which inspire the prints of Solis. Casts of the reliefs of this series of plaques are evidently preserved to us by the decorations on a pewter cup in the Figdor collection at Vienna. These reliefs permit the attribution to Flötner of a "Triumph of Bacchus" of the same general character, on a beaker in the Figdor collection dated 1527.

**The Life of Veit Stoss.**—A. GÜMBEL contributes to *Rep. F. K.* XXXVI, 1913, pp. 66-85 and 143-156 a mass of evidence drawn from archives which throws light on many obscure points in Stoss's biography.

**Wolfgang Katzenheimer of Bamberg.**—The name of Wolfgang Katzenheimer appears for the first time in the archives of Bamberg in 1487-88. He is best known as having furnished the drawings for the wood-cuts in the Bamberg *Halsgerichtsordnung* which was printed by Pfeyl in Bamberg in 1507; and documentary evidence is also available to support his authorship of the "Bamberg" window in the east choir of St. Sebald at Nürnberg. On the basis of the above-mentioned works, a number of others, mainly wood-cuts, may be connected with the artist. The last mention of him in the archives occurs in 1508. (J. SCHINNERER, *Mh. f. Kunstw.* VI, 1913, pp. 318-326.)

**Late Gothic Painting at Hildesheim.**—In *Mh. f. Kunstw.* VI, 1913, V. CURT. HABICHT studies the altar-piece of the chapel of St. Nicholas at Hanover, in connection with related works, and concludes that it was painted between 1415 and 1420, and that it is the product, and proof of the existence of a school of painting at Hildesheim, which was in close dependence on that of Cologne.

## AMERICAN ARCHAEOLOGY

## GENERAL AND MISCELLANEOUS

**The Tribal Names of the God of Spring.**—In *Z. Ethn.* XLV, 1913, pp. 65-82, JOHN LOEWENTHAL discusses tribal names for the god of spring (der Heilbringer), among the Iroquois and Algonquin Indians, endeavoring to find the essential qualities inherent in these appellations. Hewitt's view that the Iroquois name Te'haro'hiawa'k'ho' is limited to the bursting forth of vegetation while the Algonquin Nānābōsū is the reproduction of all forms of life, he

thinks inexact. He compares the Kansa, Omaha and Mexican ideas of this god and calls attention to the fact that the Iroquois originally lived much further south.

**Eskimo Curios.**—In *Z. Ethn.* XLV, 1913, pp. 121–126 (3 figs.), K. T. PREUSS describes Bernhard Hantzsch's collection of Eskimo curios from Baffin Land in the Königl. Museum für Völkerkunde (Berlin). It consists of leather masks, reproducing actual tattooing, a game called "little men," like our own "playing house," but with bones instead of puppets, lance- and harpoon-points, knife-handles, hooks, a shoulder rest for carrying the kayak etc.

**Sun and Moon Eclipses in the Dresden Codex.**—In *Z. Ethn.* XLV, 1913, pp. 221–227 (fig.), M. MEINSHAUSEN gives tables showing an astonishing accuracy in the predictions of sun and moon eclipses found in the Dresden Maya manuscript.

**Early Remains in Bolivia.**—In *L'Homme préhistorique*, I, 1913, pp. 43–47 (fig.) G. COURTY calls attention to remains found by him at Colcha, Bolivia, of huts containing about 500 arrow heads, amulets, beads, etc. The oldest civilization in Bolivia is that found at Cerro Relave. He thinks that the European classification for the Stone Age will not hold for America.

**Ancient Remains at Tihuanacu.**—In *Z. Ethn.* XLV, 1913, pp. 178–186 (2 figs.), A. POSNANSKY discusses the ancient remains of Tihuanacu. Two successive prehistoric immigrations resulted in two languages, two religions, and two architectures. The first wave subdued the non-sedentary but highly intelligent natives and settled on their holy site, the peninsula Tihuanacu using shaped red sandstone blocks to form partly subterranean chambers, not big enough to lie down in but roofed and heated, and roughly oriented toward the rising sun, not as in the later civilization exactly placed with reference to the meridian at the time of the equinoxes. This period was ended by some catastrophe—perhaps glacial—and the second wave brought with it a still higher culture; a more imposing architecture with stones so closely fitted that a knife blade cannot be inserted between them, nor even moisture penetrate; a political power that extended over almost the whole of South America, and was based on a sort of family-transplanting (Mitimayos); and a religious hierarchy that turned Tihuanacu into a Mecca for the ruder peoples of the continent, a place in which it was an honor to be buried. This period, too, was ended by a catastrophe in which volcano and flood from higher lakes disturbed by earthquakes, played their part. A fourth period, which carried the architecture to a higher perfection, was that of the settlement on the Umayo Sea, and this was followed by the relatively modern period of the Incas.

**Peruvian Ideographs.**—In *Z. Ethn.* XLV, 1913, pp. 261–273, (8 figs.) (with discussion by Hans Virchow), A. POSNANSKY describes and discusses prehistoric ideographs of Peru, such as, "the crown" "the flight of steps," "the earth-sign," etc.

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### GENERAL AND MISCELLANEOUS

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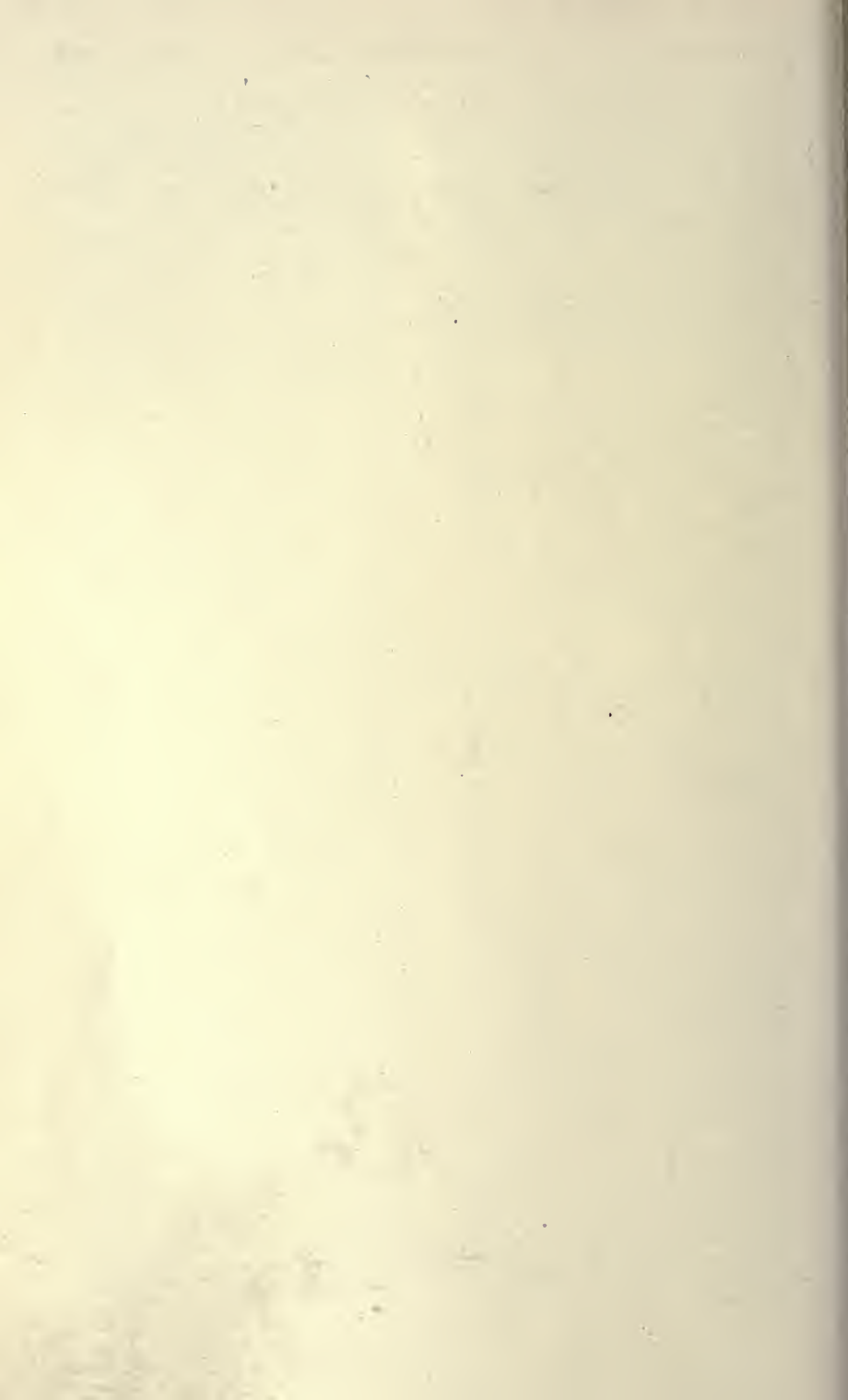


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RELIEF ON BASIS FROM LORYMA







RELIEF ON BASTI FROM TORYMA

## A SCULPTURED BASIS FROM LORYMA

[PLATES III, IV.]

At the entrance of the deep bay of Aplotheke in southwestern Asia Minor stand the well-preserved walls and towers of the Hellenic fortress of Loryma, and about one mile to the northwest, at the head of the bay, the ruins of several ancient settlements are clearly visible.<sup>1</sup> The two beaches, on which are found the more considerable remains, are separated by a hill on the slopes of which, toward the sea, are many bases or pedestals. These bases are similar in design; each consists of a great block of native limestone, cut into two or more rectangular sections, of which the bottom is the largest, the next is smaller, and the others, if any, are proportionately smaller, so that the result is a stepped structure like a small pyramid. In the upper surface of the top section are rectangular cuttings (one or sometimes two) intended for the insertion of smaller blocks or stelae, none of which, however, has yet been found.<sup>2</sup> These bases seem to have been placed in rows, on regular terraces, rising from close to the sea to the summit of the hill; some of them are still apparently *in situ*, though most have fallen down or have been thrown from their position. There is no doubt that this hillside was the main cemetery of this community, though several great private tombs are at widely scattered sites in the neighborhood.

Close to the sea on the beach to the west of the hill of tombs appear the foundations of a Byzantine church, of which the doorposts and threshold are ancient statue bases, which still stand

<sup>1</sup> Some inscriptions from Loryma are published by me in *Amer. Jour. of Phil.* XXXIV, 1913, pp. 451 ff., where references to the literature on this site are given. A map of the district is published in *J. H. S.* X, 1889, p. 46.

<sup>2</sup> A reproduction of one of these bases is given by Benndorf and Niemann in *Reisen in Lykien und Karien*, p. 22, fig. 16. A similar type from Attica is shown in Perrot-Chipiez, *Hist. de l'Art*, VIII, p. 85, reproduced from *Ath. Mitt.* XII, 1887, p. 105. This type appears frequently on Athenian lecythi, see Fairbanks, *Athenian White Lekythoi*, pls. VI; IX; XII; p. 209, fig. 46; p. 235, fig. 50; etc.



in the position in which they were built into the church. The ancient blocks employed in the pavement of the church have also been little disturbed since the ruin of that structure. A small chapel, which now occupies part of the area of the Byzantine building, was constructed by the present owner of this property, an aged peasant named Michael Kypriotis. In seeking building materials for the new chapel some inscribed stones and statue bases, rejected for constructional purposes, were left lying about in the adjacent fields, and among these inscriptions the recurrence of dedications to Apollo<sup>1</sup> is sufficient evidence that the Christian church succeeded to the site and to the stones of a temple of Apollo.

Among the stones selected to construct the wall of the modern precinct was the sculptured basis which forms the subject of the



FIGURE 1.—BOTTOM OF BASIS FROM LORYMA

present paper. This block was found by me in 1912 built into the northern wall of the area, where it appears in Figure 1, with its bottom surface turned outward, after the surrounding stones had been partially removed. The Ottoman authorities were

<sup>1</sup>Published in 'Αρχ. 'Εφ. 1907, p. 211, No. 3; 1911, p. 55 No. 25; 1913, p. 1, No. 78 = *Amer. Jour. Phil.* XXXIV, 1913, p. 452, No. 1.

informed of the existence of the basis, but at the conclusion of my investigations on this site in 1912 it was found impracticable, on account of the war then raging, to ship the block to Constantinople, so it was placed, for better cover and protection, under the roof of the little chapel. The stone is a fine grained marble, like the Parian, which has assumed a deep golden-orange color; the surface is more or less injured, but not to such a degree as to affect the modeling, or the representation of the anatomical details of the figures. The basis is 0.98 m. long, 0.66 m. wide, and 0.50 m. high. The height of the egg and dart moulding, which



FIGURE 2.—SIDE OF BASIS FROM LORYMA

is carved as a band on the four sides, is 0.09 m. The space occupied by the sculptured reliefs, on the two ends, is 0.33 m. high. The depth of the cutting is 0.015 m. On the sides and the ends are small square holes, presumably made when the stone was built into the Byzantine church. Below the moulding the sides are plain, with no trace of inscription or decoration of any sort (Fig. 2); the two ends are sculptured in relief. The top surface contains a rectangular cutting 0.675 m. long by 0.26 m. wide, within which is a smaller cutting with deeper depressions at each end (Fig. 3).

The subject of the relief carved on one end of the stone is a crouching lion; on the opposite end a lion is seen attacking a bull. In the representation of the group of bull and lion the

artist has chosen the moment following the spring of the lion. With terrific force the beast has struck the fore quarters of the bull and thrust his left fore paw with an irresistible blow into the bull's right shoulder, while with his right fore paw he grasps the bull's back, into which he bites fiercely, with his long fangs exposed. The bull's head is held down by the weight and strength of the lion's right hind leg, but the bull is not yet conquered and exerts every ounce of strength in his powerful shoulders to throw off the deadly weight, with the result that the lion's paw is partly lifted and every muscle in the leg is strained to the utmost



FIGURE 3.—TOP OF BASIS FROM LORYMA

in order to maintain the grip on the horns. The bony structure of the leg is clearly indicated, as well as the tendons leading from the ankle to the swelling muscle of the thigh. The lion's left hind leg rests with a firm grip on the ground, and the tail hangs down in a curve, appearing between the hind legs. The body is long and sinuous, lean as is characteristic of beasts of prey, with swelling and depression of bone and muscle well accentuated, and with some of the ribs visible through the skin. The mane consists of separately articulated locks, which, for the most part, are quite straight and terminate abruptly, as if trimmed, at the beginning of the shoulder. The head is very much injured, but the outline that can still be discerned shows a flat and small



structure protruding beyond the conventional mane; it is impossible to tell if any attempt was made to represent an ear.

The weight of the lion has fallen on the fore part of the bull, which is being forced over on his right side through the crumpling of the right fore leg, which has been rendered useless by the blow of the lion's paw into the shoulder. The bull, however, is seeking still to hold his ground with the left fore leg and the hind quarters. The drooping forward of the ears and the limpness of the tail, that hangs over the back, indicate that the conflict will not be long, in spite of the great muscles outlined in the shoulders and in spite of the straining of the mighty neck. The creases caused by the flesh and skin of the neck, when the head is forced down, are carefully reproduced, and, as in the case of the lion, much attention is paid to the representation of bone and muscle on the legs, especially on the right fore leg, with its bent knee and admirable joint at the shoulder. By the modeling of the flesh, and the treatment of the ribs and other bones and muscles, the artist has given much variety to the surface of the relief, just as in his composition he has achieved a masterly group.

The field of the relief is successfully filled by the two animals, which, as is usual in lion-bull contests, are represented as of approximately the same size, and these two animals by their grappling are so closely joined as to form an artistic unit, the conspicuous bar of union being the massive paw of the lion, with its claws buried in the bull's flesh, while from the claws the bones of the leg run up to the shoulder joint. Not less important, artistically, is the combination of curves leading from the bull's nose, along the horns, to the lion's hind quarters; by the raising of the bull's head and the consequent lifting of the lion's leg the space under the belly of the lion is filled satisfactorily. In a relief from the temple at Assos<sup>1</sup> this space is left vacant, as both hind feet of the lion are resting on the ground; and in the *poros* group on the Acropolis of Athens<sup>2</sup> the right hind paw of the lion has forced the bull's horns down to the ground, thus leaving much more vacant space than on the relief from Loryma. The variety in the treatment of the tails is also effective; that of the bull by hanging over his back helps to occupy the space above the animal, as well as

<sup>1</sup> Texier, *Description de l'Asie Mineure*, II, pl. 114<sup>3</sup>, F III. Cf. *Revue Archéologique*, XXII, 1913, p. 37, fig. 17.

<sup>2</sup> Watzinger in Wiegand's *Die archaische Poros-architektur der Akropolis zu Athen*, p. 215.

to give a different note in the artistic treatment of the side of the body. The curve of the lion's tail is shown between the legs here, as on another relief from Assos.<sup>1</sup> The hind legs of the bull are well adapted to the available space, but like the fore legs they are disproportionately long and slender for the body, and resemble more the legs of a horse than those of a bull, a fact which is also noticeable on the relief from Assos first cited above.

After this description of the relief, an attempt must now be made to determine more closely its relation to representations of similar scenes, and to fix it, if possible, chronologically in the series of lion-bull fights known to us. This theme is an ancient and common one in oriental art,<sup>2</sup> but it is not necessary to assume the borrowing of such a motive originally from the East, since, wherever the early inhabitants of Greece and Asia Minor herded sheep and cattle, attacks on the herds by lions must have been of frequent occurrence, and an independent artistic tradition might have been developed.<sup>3</sup> Yet it is significant that almost all scenes of this character are eastern in origin or can be traced back to eastern prototypes.<sup>4</sup> Already on Mycenaean gems the subject appears, treated with great vigor and freshness.<sup>5</sup> It recurs constantly on early vases,<sup>6</sup> and is a subject frequently represented on the sarcophagi from Clazomenae. On the sarcophagi, the group often consists of two lions, or of a lion and a panther, one of which attacks the bull in front, the other in the rear. There is little action and the arrangement is heraldic in its effect.<sup>7</sup> A similar group is found also on an amphora from Clazomenae;<sup>8</sup> though another Ionian vase painting, on a Caeretan

<sup>1</sup> Texier, *op. cit.* II, pl. 114<sup>3</sup>, F I.

<sup>2</sup> Perrot-Chipiez, *op. cit.* III, p. 652; V, p. 811.

<sup>3</sup> Compare Furtwängler in *Arch. Zeit.* XLI, 1883, p. 160.

<sup>4</sup> Pottier, *Revue de l'Art ancien et moderne*, XXVIII, 1910, p. 423, figs. 3 and 4, shows side by side a Chaldaean and a Mycenaean representation of this scene, which he discusses, p. 427 f.

<sup>5</sup> For example, on the beautiful sardonyx from Vaphio, see Furtwängler, *Antike Gemmen*, pl. III, No. 2. But cf. *ibid.* pl. VI, Nos. 44, 51; VII, Nos. 18, 25, 26 for representations of this theme on gems of Phoenician type or workmanship.

<sup>6</sup> On a proto-Corinthian lecythus reproduced by Furtwängler in *Arch. Zeit.* XLI, 1883, p. 161. See also Reinach, *Répertoire des vases peints* I, 135, 136, 429, 433, 443.

<sup>7</sup> See the sarcophagi in the Berlin Antiquarium reproduced in *Antike Denk.* I, 44, and II, 26.

<sup>8</sup> *Antike Denk.* II, 55.

hydria in the Berlin Museum, represents with the utmost vigor and vivacity a lion that has just sprung upon its prey, in this case a mule instead of a bull.<sup>1</sup>

Plastic treatment of this theme, too, is not rare. On a silver plate found at Caere<sup>2</sup> a group of two lions attacking a bull forms the central part of a decorative scene that is distinctly oriental in nature. Also of pronounced eastern character is the bronze shield found at Amathus in Cyprus, which has a series of lion-bull fights arranged in a zone encircling the central boss. Perrot-Chipiez<sup>3</sup> associate this shield, as of similar Phoenician origin, with the engraved and painted ostrich eggs found at Vulci, in the Polledrara tomb, and now in the British Museum,<sup>4</sup> one of which gives a very active, if conventional, treatment of our theme, representing the lion, as on the relief from Loryma, struggling with his right hind leg to hold down the raised head of the bull. In fact this subject, sometimes varied by the substitution of other animals for the bull, is particularly common in regions affected by oriental influence, like Cyprus and Lycia, and is often treated by Ionian artists.

Usener has shown that the group of the lion attacking a stag is characteristic of the coin-types of Velia, a colony of Phocaea.<sup>5</sup> Furtwängler emphasizes the oriental nature of the theme in general.<sup>6</sup> Poulsen gives many Phoenician models and parallels of early lion types that have been found at Sparta and elsewhere in Greece.<sup>7</sup> In Assyria from the ninth century to the seventh much attention was devoted to the hunt and slaughter of lions, a circumstance which is reflected in the sculpture of the period.<sup>8</sup> The lion attacking a unicorn, that is carved on the eunuch's robe at Nimroud,<sup>9</sup> has a mane, exaggeration of the portrayal of bones and muscles, and general shape and appearance similar to the crouching lion on our relief. Other Assyrian lions are of the same

<sup>1</sup> *Ibid.* II, 28.

<sup>2</sup> Perrot-Chipiez, *op. cit.* III, p. 769.

<sup>3</sup> Perrot-Chipiez, *op. cit.* III, p. 871.

<sup>4</sup> *Ibid.* III, p. 856.

<sup>5</sup> *De Iliadis carmine quodam Phocaico*, pp. 23 ff.

<sup>6</sup> *Der Goldfund von Velltersfelde* (43 Programm zum Winckelmannsfeste), p. 20 f.

<sup>7</sup> *Der Orient und die Frühgriechische Kunst*, p. 139, fig. 156; p. 152, fig. 181; p. 22, fig. 12.

<sup>8</sup> Perrot-Chipiez, II, p. 568, note 2.

<sup>9</sup> Layard, *Monuments of Nineveh* I. pl. 46.



type.<sup>1</sup> There is no reason to assert any connection with Cretan tradition.<sup>2</sup> The Ionian sculptors of the archaic period took their inspiration from their neighbors in the East where the lion was still common, a familiar object, either wild, in the king's hunt, or in captivity, and a constant living model before the artist's eyes.

In sixth century Ionian sculpture the group on the frieze from Assos, mentioned above, has suffered so severely from weathering that it offers little opportunity for comparative study, save in the arrangement of the figures, which, as has been suggested, is much less effective than on the relief from Loryma. The two groups in *poros* on the Acropolis of Athens,<sup>3</sup> also of the sixth century, representing in one case two lions attacking a bull, in the other a lioness devouring a bull, are too fragmentary to give any data for the study of our relief. The group in relief which decorates the pediment of a tomb at Myra in Lycia is clearly the product of a later age.<sup>4</sup> Before, then, attempting to define further the chronological position of the sculpture from Loryma, it is necessary to discuss the other figure carved on the basis.

On the opposite end of the stone is the relief of the crouching lion. The beast is represented as preparing to take the position antecedent to a spring, with the weight of the body thrown forward upon the recumbent fore legs; but of the fore paws, the right alone rests upon the ground, as the left is raised and held without support in the air. This convention is probably due to the desire of the artist to show more of the left leg and to fill more satisfactorily the space under the head.<sup>5</sup> The mouth is open, and the tongue protrudes from it; a characteristic which Poulsen<sup>6</sup> shows not necessarily to be a peculiarity of Ionian workmanship, but rather a motive of oriental art which was adopted indiscriminately by the early Greeks. The nose is short, the head is broad and round and has been injured somewhat about the eye and forehead. Of the ear no trace can be seen, and it seems doubtful if an ear was represented. The mane

<sup>1</sup> Perrot-Chipiez, II, pp. 567, 568, 570.

<sup>2</sup> Schröder, in Brunn-Bruckmann, *Denkmäler Griechischer und Römischer Sculptur*, pl. 641-645, text, p. 4.

<sup>3</sup> Dickens, *Catalogue of the Acropolis Museum*, I, pp. 67 and 76.

<sup>4</sup> Texier, *op. cit.* III, pl. 225.

<sup>5</sup> This motive is discussed by Schröder, *op. cit.* p. 13, with illustrations cited in note 38.

<sup>6</sup> *Op. cit.* p. 33.

consists of waving, leaf-like locks, terminating in a series of distinct and carefully made leaves, which lie against the skin, in a way similar to the treatment of the manes on the recumbent lions from Miletus and Didyma.<sup>1</sup> An attempt is made to indicate some modeling on the body and to represent various bones, such as ribs and thigh, and the bones and the muscles of the legs; the tail hangs down in a graceful curve. The artist has succeeded in producing a vigorous representation which admirably fills the space at his command.

A comparison between the two lions of the opposite ends shows important differences of conception and treatment. In fact two different lions are represented; that of the relief first described has a long, narrow head, with a mane composed of small, cut ridges, almost all of which are straight and end abruptly in a groove, from beneath which extends the body, the mane appearing like a collar laid on; the curving, leaf-like locks of the other lion are continued in single strands on the shoulder and the back in an equally conventional but different manner. Different, too, is the treatment of the lines of the body. In working the fighting lion the artist has felt beneath his hands skin and flesh, bone and muscle, whereas the back and belly of the crouching lion are merely sweeping curved lines. Even more conspicuous is the difference in the representation of the bones and the muscles of the legs. In the one case there is an indication of some understanding of the anatomical structure, bone is connected with bone and muscles are attached by tendons and sinews, a fact which is true also of the bull on the same relief, whereas in the case of the single lion the bones are isolated and the muscles are introduced in a purely schematic way. As an explanation of this difference in form and technique, a suggestion that presents itself is that the artist had before him or in mind two traditional types of lion, both of which he used on this basis for variety's sake.

For the sixth century this difference of type is illustrated by the long and slender flat-headed lions of the relief from Assos, as compared with the big broad-headed beast on the frieze of the treasury of the Cnidians at Delphi;<sup>2</sup> or, for a further illustration from the sixth century, the free-standing colossal lions

<sup>1</sup> Now shown together by Schröder, *op. cit.* figs. 12-14.

<sup>2</sup> *Fouilles de Delphes*, IV, pl. XIII-XIV. Whether this treasury was built by the Cnidians or the Siphnians matters little to our present argument.

found on a terrace at Delos<sup>1</sup> may be compared with those, mentioned above, from Miletus and Didyma. The lions from the "Nereid" monument at Xanthus and those of the Mausoleum at Halicarnassus,<sup>2</sup> both dating from the fourth century, offer a similar contrast in a later age. This evidence of the monuments, moreover, is supplemented by the specific statement of Aristotle, in *Historia Animalium*, IX, 44:<sup>3</sup> "There are two species of lions, one sort being rather round, with a curly mane, the other longer and straight-maned; those of the latter group are bolder, the former more timid." In view of the fact that sculpture and vase-painting constantly exhibit the curly-maned type engaged in combat, it is perhaps purely accidental that on the Loryma relief the long, straight-maned beast is represented as making the attack, while the other does the roaring.

For the determination of the date to which the crouching lion may be attributed, its resemblance to the lion in the gigantomachia on the frieze of the Cnidian Treasury is important. In both cases the general shape is the same, and very similar is the treatment of the broad head and curly mane. In the Delphian lion, too, the ear is hidden by the leaf-like locks of hair, and the nose is short and broad. The artist, moreover, has given to the animal a vigor and action that is noticeable on the relief from Loryma. Loryma is not far distant from Cnidos, and the lion of Loryma must have been executed at about the same period as the Delphian relief, and by an artist of the school that produced that work. The date of the Cnidian Treasury is placed, for satisfactory reasons, in the last quarter of the sixth century,<sup>4</sup> and to this period the relief from Loryma may reasonably be assigned.

Cumulative evidence in support of this conclusion is furnished by the general resemblance of the crouching lion to the group of recumbent Ionian lions from Miletus and Didyma. The similarity in the treatment of the head and mane is striking, but the Milesian lions show a much ruder workmanship in their repose and the lack of modeling. This group is dated, approximately, by the inscription on the lion in the British Museum,<sup>5</sup> in the middle of the sixth century. The lion of Loryma in the modeling,

<sup>1</sup> Leroux, *Revue de l'Art ancien et moderne*, XXIII, 1908, pp. 177 ff.

<sup>2</sup> Collignon, *Hist. Sculpt. Grec.* II, pp. 231 and 342.

<sup>3</sup> This note is repeated by Pliny, *Nat. Hist.* VIII, 18.

<sup>4</sup> Perrot-Chipiez, *op. cit.* VIII, p. 384.

<sup>5</sup> *Catalogue of Greek Sculpture*, I, p. 22.



in the treatment of bone and muscle, and in the expression of life and vigor, shows a considerable advance over the recumbent lions, a fact that would accord with the date suggested, the end of the sixth century.

The Milesian lions are classed by Schröder<sup>1</sup> as naturalistic works which exhibit the artistic incorporation of an impression received from the living model, or from works made after such a model. The sculptor of the lions of Loryma may have been acquainted with the appearance of the living animal, but surely he had no living model before him when he executed these reliefs. The attempt, however, to give life to the animals, and to portray, to a certain extent, their true characteristics, shows that the model, at least, could not have been far removed from the original.

The next subject to consider is the character of the monument of which this basis formed a part. From the appearance of the careful working of the stone on the bottom surface it is clear that this block was placed upon another, the height of which may have been the same or greater, but could not have been less, as in that case the effect of the egg and dart moulding would have been entirely wasted. On a lecythus in the Boston Museum of Fine Arts<sup>2</sup> there is represented, on a two-stepped foundation, a rectangular basis or stele, crowned with a leaf and dart moulding, and surmounted by a pediment, which has at each end two nude acroterial figures. The basis is so low that, in order to see it, an interested spectator is obliged to kneel. Clearly the artist here has been forced by the limitations of space and composition to reduce a structure that naturally would have been built much higher. A sculptured basis, found in the excavations at Olympia,<sup>3</sup> is thought to have stood at the height of the eyes of the spectator. It does not seem probable that the upper surface of our stone was visible, as it is so roughly finished; but the position must have been such that the eye of the spectator would pass from the frieze-like reliefs, over the intermediate moulding, to the upper member of the monument, of which the bed alone remains.

The dimensions of this cutting indicate that the stele which stood in it was of great size, and perhaps it is not unwarrantable to refer for its appearance to the stele in the Imperial Ottoman

<sup>1</sup> *Op. cit.* p. 9.

<sup>2</sup> Fairbanks, *op. cit.* p. 188, pl. VI. Compare also p. 235, fig. 50.

<sup>3</sup> *Olympia* III, Taf. LV. Text, III, p. 211.

Museum at Constantinople, photographed *in situ* in the island of Symi, according to Mr. Joubin, who publishes it, with an illustration, in the *Bulletin de Correspondance Hellénique*, XVIII, 1894, pp. 221 ff., pl. VIII. Loryma is the nearest harbor on the mainland to Symi, and this barren island must have been as dependent on its continental neighbors in antiquity as it is today, so that it is safe to assume that the same Ionian school of the sixth century produced the stele from Symi and the basis from Loryma; and perhaps a stele of similar size and type was placed originally on the basis.

With the restoration of such a stele, the basis is marked as part of a sepulchral monument. It is well known that lions appear frequently as decorations of graves, represented as guardians of the tomb, or with reference to the bravery or to the name of the deceased. Groups in which a lion attacks and conquers a bull or a stag or a boar are also found on grave monuments. Many of these instances are mentioned and discussed by Usener,<sup>1</sup> who interprets this theme as an adaptation and survival of the representation of Hades, disguised as a lion, contending for the soul of the dead. The British Museum possesses a limestone basis from Mycenae, which dates, probably, from the sixth century.<sup>2</sup> Standing upon this basis is a stele with two figures in relief, not preserved above the knees, and on the front of it a lion is sculptured in relief, walking to the left. The field of the lion relief is framed by cuttings in the stone above and below. This is undoubtedly a grave monument, as is pointed out by Loeschke,<sup>3</sup> and is the type of monument from which the basis of Loryma has been preserved.

The fact has already been mentioned that the numerous sepulchral stones visible at Loryma and in its immediate neighborhood are of a single type, which consists of a structure of two or three steps, in the top surface of which are holes for stelae. The sculptured basis of Loryma may have been the highest member of a similar pyramidal structure, above which rose a stele of Ionian type representing the commemorated dead.

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<sup>1</sup> *Op. cit.* pp. 14 ff.

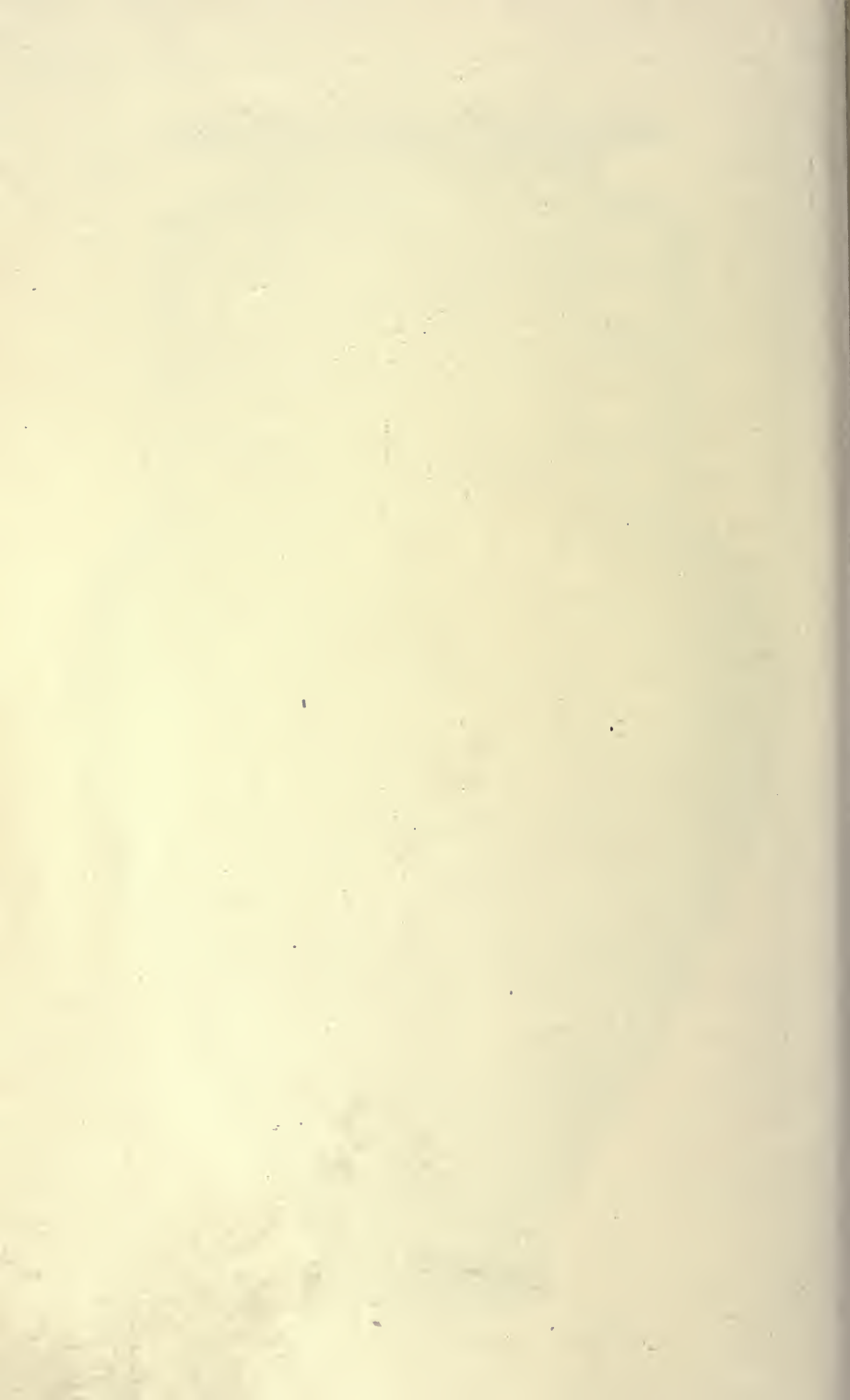
<sup>2</sup> *Catalogue of Greek Sculpture* I, p. 89, fig. 4.

<sup>3</sup> *Athen. Mitt.* IV, 1879, p. 297.



THERAN AMPHORA (A) IN BOSTON









THERAN AMPHORA (B) IN BOSTON



## TWO GEOMETRIC AMPHORAE FROM THERA

[PLATES V, VI]

Two large amphorae, or pithoi [PLATES V and VI, Figs. 1 and 2], have recently been lent to the Museum of Fine Arts, Boston, by their owner, Mrs. T. Jefferson Coolidge, Jr., who has also kindly consented to their publication here. Of their origin, nothing is known beyond the fact that both were purchased in Paris some years ago. Fortunately, however, the vases themselves furnish the clearest possible testimony on this point. The material—a rather coarse clay, brick-red in color and containing occasional small, white particles,—the use of a slip, the shape, the type of the handles, the character of the geometric designs and the manner of their disposition, all point in no uncertain manner to the island of Thera as the place of manufacture. The Theran geometric vases form such a homogeneous group, and they have been so thoroughly discussed by Dragendorff in the second volume of Hiller von Gärtringen's *Thera*, that only a description of the two new specimens is called for. They form an important addition to the small class of amphorae with vertical handles of which Dragendorff gives six examples—three large amphorae in a nearly complete condition, two fragments, and one tiny imitation of the type.<sup>1</sup>

A (PLATE V and Fig. 1). Height, 0.83 m.; diameter of lip, 0.35 m.; of foot, 0.18 m.

Intact, with only slight injuries to the surface. The amphora is of the characteristic Theran shape with flat lip, moderately high and wide neck well marked off from the body, which spreads out boldly at the shoulder and then contracts gradually towards the bottom where it is furnished with a simple, slightly flaring foot. The handles are strips of clay 0.06 m. wide, rising perpendicularly from the shoulder and bent round at the top to meet the neck. At the front, their edge has a rounded rim, and they are connected with the neck by four cross-pieces strengthened by a central vertical member; at the back is an additional cross-bar, placed half way up (as on the Netos amphora, *Ant. Denk.* I. p. 46).

<sup>1</sup> *Thera*, Vol. II, p. 142, Nos. 33–38, Figs. 336–342, pl. I, 1, 2.

The slip, a distinguishing feature of the Theran geometric pottery, used to conceal the imperfections of the volcanic clay, is thin, rather soft, and of a creamy yellow color. In places it has been worn off.

The decorations are executed in a thin varnish which in the firing has taken on a brownish red tone and a slight lustre.



FIGURE 1.—BACK OF AMPHORA A

The top of the lip has a thin line around the edge and seven series of lines placed radially. Similar series of parallel lines are placed on the edge of the rim at the front. Its lower surface is painted solid, and there is a broad, painted band within the neck.

The rims of the handles are decorated with oblique lines between which are indentations made while the clay was soft (cf. the plastic rope-pattern encircling the neck of amphora, *Thera*, l. c. No. 44). The crossbars are painted in solid color, and the central vertical strip is decorated with a guilloche.

Six broad, horizontal stripes encircle the neck. On the front, the six zones thus formed are decorated as follows: (1) Guilloche. (2) Double zig-zag pattern, much flattened, the angles connected with the borders by short lines. (3) Broad zone divided into three panels at each side, a diagonal checker-board pattern in the centre, three birds, to right, with their heads to the ground. The eye is rendered by a reserved circle. The body is in outline with a wing painted on it. The other wing projects from the back. The tail reaches the ground. (4) Broad zone with three sections of a maeander, hatched. (5) Broad zone with a row of eight birds similar to the above, but with their heads turned back. (6) Guilloche.

The body is decorated with five series of broad stripes, three in each series. The shoulder is divided by two additional stripes into three zones which, on the front, are filled as follows: (1) Zig-zag of two parallel lines with dots between them. (2) Broad zone divided into five panels. Those at the ends and in the centre are occupied by a typical Theran design consisting of a large double circle, dotted, enclosing an eight-pointed star drawn in outline, with a solid star within it. In the angles, chevrons, two to four, set one within the other. The two intermediate panels are each divided horizontally, the upper band containing four birds with their heads turned back, the lower band two sections of a hatched maeander. (3) Row of concentric circles, the inner one filled in solid.

The foot is painted in solid color.

B (PLATE VI and Fig. 2). Height, 0.785 m.; diameter of lip, 0.337 m.; of foot 0.17 m.

Intact, except for slight injuries to the foot. The shape is like that of A, but with a less perfect outline. The handles lack the projecting rim at the front and the cross-bar at the back. Instead of rising directly out of the shoulder they are bent round at the bottom and laid against it. The slip is lighter in color than that of A. The paint is dark brown.

The decorations on the lip and the stripes around the body are similar to those on A. The front edges of the handles show oblique lines, but without the intervening indentations. The cross-bars and vertical strip have painted lines along their edges. The sides of the handles are decorated by straight lines along the edges and a wavy line down the middle, the latter probably intended to represent a snake, which often occurs plastically in this position on Dipylon vases.



The front of the neck is divided by double horizontal stripes into five approximately equal zones, decorated as follows: (1) Zig-zag of three parallel lines with dots between them, the angles connected with the borders by short lines. (2) Row of solid triangles, inverted. (3) Row of leaves with the points upward.



FIGURE 2.—BACK OF AMPHORA B

- (4) Row of lozenges drawn in outline enclosing solid lozenges.
- (5) Row of concentric circles with a dot in the centre.

The shoulder is divided into two zones by a line encircling the vase. On the front these contain the following decoration: (1) Broad zone with three panels containing a large double circle, dotted. The circle in the left-hand panel contains five double circles. The other two enclose a solid, eight-pointed star with a double circle in the centre. Chevrons, three to six placed one

within the other, fill the angles of the panels. The intermediate spaces have vertical bands of decoration. That to the right is divided by series of three parallel lines into two bands containing a simple spiral and a double spiral design. That to the left is divided by series of two parallel lines into three bands containing a guilloche, a spiral, and a design composed of quartered lozenges with short vertical lines touching the angles. (2) Row of concentric circles.

The amphora A must be ranked among the best of the Theran vases for the excellence both of its form and its decoration. This is composed of a limited number of geometric patterns executed on a large scale and very effectively arranged. The large meander, the zig-zag, the checker pattern, and especially the wheel ornament are common on Theran vases. The water bird is the only representation of animal life found at Thera, but on no other known vase is it so freely used as here; usually it occurs singly, or in pairs, only one vase having as many as four birds in a row (amphora 15 in Dragendorff's list). The appearance of the guilloche, a motive borrowed from oriental Greek art, is not surprising, since this group of vases clearly belongs at the end of the geometric period. The row of concentric circles without connecting tangent lines has also been noted by Dragendorff as a late trait. The peculiar type of the handles which distinguishes this group occurs on pithoi with relief decoration from Rhodes and Boeotia, as well as on three early Attic vases.<sup>1</sup>

The amphora B is inferior to A, and probably a later product. The imperfect outline of the body suggests that it belongs to a period of decline, and the decorations include a larger proportion of later elements. The row of leaves forming the third zone on the neck is ungeometric, as are the guilloche and the spirals on the shoulder. The double spiral pattern is paralleled at Thera only on the amphora 37 in Dragendorff's list, the latest of the group.<sup>2</sup>

Both vases are to be assigned to the seventh century B.C.

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<sup>1</sup> For the Boeotian pithoi, cf. de Ridder, *B.C.H.* XXII, 1898, pp. 439 ff. The Rhodian pithoi, *ibid.* p. 509. The early Attic vases, *Jb. Arch.* I. II, 1887, pl. IV (hydria from Analytus); *J.H.S.* XXII, 1902, pl. II (amphora from Cynosarges); *Ant. Denkm.* I, p. 46 (Netos amphora).

<sup>2</sup> Cf. *Thera*, II, Fig. 342 a, p. 143, and Dragendorff's remarks, p. 163.

CIRCULAR TEMPLUM AND MUNDUS.  
WAS THE TEMPLUM ONLY RECTANGULAR?

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The rectangular form is supposed to be essential to the Etruscan and Roman *templum*, to the exclusion of any other shape.<sup>1</sup> This is in fact a cardinal doctrine of Roman and Etruscan antiquities. Considering the importance of the *templum* in Roman religion and history: that it was the basis for augury and divination, for ascertaining the will of the gods and for keeping in touch with them; considering that it governed Roman topography and city life, and was important in law and in war, it is curious that the above mentioned conclusion has been reached and held on such slight grounds. I expect to show two things: (1) that the supposed evidence in favor of an exclusively rectangular form of *templum* and against a circular *templum* is valueless; and (2) that there is overwhelming evidence in favor of circular *templa*. On the face of it this would be a probable result, because the original *templum* is the sky with its circular horizon. Usually it is conceded that the heavenly *templum* was the entire expanse, and therefore circular, but some extremists like Nissen and Carter believe that even the heavenly *templum* was square, being a special section of the heavens marked out by the magistrate or augur for observation. For this there is no real evidence, as Bouché-Leclercq, (*Hist. de la div.* IV, p. 29) has noted. In fact while Bouché-Leclercq accepts without hesitation the square form of the terrestrial *templum* he has brought together a number of data in favor of an original circular form for the terrestrial as well as the celestial *templum*, data which he disregards on account of the supposedly conclusive nature of the evidence for the rectangle.

The evidence in favor of the exclusively rectangular scheme of the earthly *templum* consists of the following three passages in Gellius, Festus, and Servius.

<sup>1</sup> Fowler, *Religious Experience of the Roman People*, p. 302: Wissowa, *Relig. u. Kult. d. Römer*<sup>2</sup>, p. 527.



- I. GELLIUS, XIV, 7, 7: *non omnes aedes sacras templa esse et ne aedem quidem Vestae templum esse.*

Gellius says that the shrine, or, as we say, the Temple of Vesta, was not a real temple. Modern critics have inferred that as the temple of Vesta was *circular* it was excluded from the class of real temples *because* of its shape. But this is a gratuitous assumption, and not in the least warranted by the text. The form may be merely a coincidence. The real reason for the exclusion of the temple of Vesta may be due to the character of the cult of Vesta which differs fundamentally from all others in its affiliation with the house and family. Later in this paper a few data will be given which favor the theory that circular buildings may be erected within a *templum* area and are therefore themselves *templa*.

I wish also, in this connection, to point out the curious error underlying the identification that has thus been made between *building* and *templum*. It seems a case of persistent and contagious inadvertence. It surely ought not to be necessary to call attention to the fact that the *templum* was not a building but an area, a piece of consecrated land; that in the primitive times, when *templa* were first consecrated, the cult centred not in a building—for there were no buildings—but at an altar and often in a sacred grove or *lucus*, consecrated by a *lex*; that the definition of a *templum* as a high place from which every thing was visible showed that it was originally an open space; and that if the sacred area were of the correct form, the *aedes* built within its limits might presumably be of any form whatever; that in any event, the limitation or boundaries of the area could not be the same as those of the building, because a certain amount of consecrated aerial space was required by law outside of the structure. When, as here, the classic definition of the term has been so clearly and repeatedly stated, it is amazing that authorities such as Wissowa have failed to see that the idea of *templum* as an area persisted even to imperial times, as will appear later. It follows, then, that a circular building could be erected in the area of a rectangular *templum*, or *vice versa*. To conclude that the temple of Vesta, because its structure was circular, was built in a circular enclosure is a *non sequitur*.

This makes it the more possible that, if the *aedes Vestae* was not a *templum*, it was because of the unique character of her cult. This text therefore leaves the matter open, and to be decided

without prejudice from other sources, on the basis of Varro's definition that the *templum* was not a structure but a space marked out by augury and the taking of auspices with a certain very precise formula of words.

II. SERVIUS, *Aen.* II, 512: *Varro locum quattuor angulis conclusum aedem docet vocari debere.*

This passage is of small value for several reasons. Servius' lack of comprehension of the whole question is shown by his use of *aedes* in place of *templum*, for an *aedes* could hardly be a *locus*. Then, as we fortunately have Varro's own words defining what he believes a *templum* to be, and as he does not ascribe a rectangular form to any one of his three classes of *templa*, Servius can hardly be reporting Varro correctly. It is merely another instance of the common unreliability of Servius. What Varro actually says will be discussed later.

III. FESTUS, 157: *Minora templa fiunt ab auguribus, cum loca aliqua tabulis aut linteis saepiuntur, ne uno amplius ostio pateant, certis verbis definita. Itaque templum est locus ita effatus aut ita saeptus ut ea una parte pateat angulusque adfixus habeat ad terram.*

This passage describes not the major but the minor *templum*, the augural *templum* from which the auspices were taken, with a single opening and enclosed for the occasion by boards or curtains. The last part of this passage, which bears on the question of the form of the *templum*, is apparently corrupt, and the words *angulusque adfixus habeat* are amended by Valetón and Müller<sup>1</sup> into *angulosque IIII adfixos habeat*. The "four corners" therefore, upon which the argument for the rectangular form mainly rests, is nothing but a textual emendation, and therefore valueless as evidence. It will be proved, later, that there were minor *templa* of this class that were clearly triangular and not rectangular, so that we should be better warranted in emending the text to read "three corners" than "four corners."<sup>2</sup>

These three passages, then, which have been supposed to prove conclusively the rectangular outline of the *templum* seem to fur-

<sup>1</sup> Valetón in *Mnemosyne*, XX, p. 369, and Müller *ad loc.* in his ed. of Festus.

<sup>2</sup> It will be noticed that the second clause, beginning *Itaque templum*, is a restatement in slightly different terms of the first clause, so that the words *ea una parte pateat* with what follows would seem to correspond, in an amplified form, to the expression in the first clause *ne uno amplius ostio pateant* and to refer to the door-posts.

nish no proof whatsoever. With an unbiased mind we may therefore ask: Are there any indications whatsoever that the Etruscans and Romans associated any particular form with the *templum*?

Festus,<sup>1</sup> than whom there is no better source, hardly appears to associate any special outline with the *templum*, since he defines it merely as an elevated place visible from everywhere or from which everything is visible: a definition based upon an etymological connection with *contemplari*. This passage applies, of course, only to the earthly *templum*, and is important because it refers to that form of the *templum* for which man would feel the most free to select a form independently of nature's limitations.

Varro, however, is more specific on this point, and the two Varronian passages descriptive of the *templum* are the inevitable starting-point. Although they are so well known, there is more in the way of evidence in them than seems to have been noticed, and, in particular, the form of his earthly *templum* seems to me to have been misconceived, and that of the heavenly *templum* not always correctly stated.

There are three classes of *templa*, according to Varro: the celestial, the terrestrial, and the sub-terrestrial. The form of the celestial is circular in plan from the shape of the hemisphere of heaven; the sub-terrestrial is also circular from analogy, while the form of the terrestrial is defined by the science of auspices.<sup>2</sup>

The celestial *templum* is the entire hemisphere, not a part of it; being bounded by nature's horizon, not by any augural ceremony. This is insisted upon because it has been recently stated that the heavenly *templum* was a certain limited space in the heavens, and even that it was a rectangular space. When this entire domain of Jupiter was interrogated by the augur for signs of the divine will it was divided by the augur's wand into four sections by two intersecting lines from South to North and from East

<sup>1</sup> P. 38. *Contemplari dictum est a templo, id est loco qui ab omni parte aspicitur, vel ex quo omnis pars videri potest, quem antiqui templum nominabant.*

<sup>2</sup> LL. VII, 6-13. *Templum tribus modis dicitur: ab natura, ab auspicando, a similitudine; ab natura in caelo, ab auspiciis in terra, a similitudine sub terra. . . . Quaque tuiti erant oculi, a tuendo primo templum dictum; quocirca caelum qua tuimur dictum templum; sic: "Contremuit templum magnum Iovis altitonantis," id est, ut ait Naevius: "Hemisphaerium ubi concha caerulea saeptumst." Eius templi partes quattuor dicuntur, sinistra ab oriente, dextra ab occasu, antica ad meridiem, postica ad septentrionem.*



to West. This seems to have always remained the scheme for divination by birds. In the Etruscan system for divination by thunder and lightning, the *templum* was further subdivided, into sixteen sections, radiating from centre to circumference, four in each of the four major divisions first mentioned.

Texts might be multiplied (they may be read in Nissen's *Templum* and his recent *Orientation*) which place beyond a doubt that the celestial *templum* had a circular circumference—that given to it, as Varro says, *a natura*. So it would be futile to waste any effort in proving it. The four sections into which it was divided were bounded by the line of the *hemisphaerium*, as Naevius expressed it, and the whole was the *templum* of Jupiter, *templum magnum Iovis altitonantis*.

I have no intention of discussing here the general question of the *templum*; and shall confine myself to giving material that bears on the question whether it was allowable or not to give it a circular form, and on the relation between *templum* building and area.

Passing therefore from the form of the celestial to that of the terrestrial *templum*, Varro, in the same text that has been quoted above, speaks of it as a place with boundaries established by means of certain verbal formulas as a seat for augural ceremonies and auspices.<sup>1</sup> The formulas of consecration varied according to the case. Varro gives the formula used in the annual reconsecration that took place in Rome on the Capitol, *in arce*. Here the *templum* is extensive and bounded by certain ancient trees both on the left and on the right. Evidently the ancient formula that was conceived at a time when the hills of Rome were wooded was still repeated, with its verbal archaisms.<sup>2</sup>

This formula is quite evidently not suited to a building! The wide area which it includes extends far in front of the magistrate or augur, as he is obliged to define its border line by his mind and memory (*cortumione*) as well as by his eyesight (*conspicione*). I shall not discuss the shape of this area as it is here described,

<sup>1</sup> *Ibid.* In terris dictum templum locus augurii aut auspicii causa quibusdam conceptis verbis finitus. Concipitur verbis non hisdem usque quaque.

<sup>2</sup> *Ibid.* "Templa tescaque me ita sunt quoad ego caste lingua nuncupavero. Olla veter arbor, quirquir est, quam me sentio dixisse, templum tescumque finito in sinistrum. Olla veter arbor, quirquir est, quam me sentio dixisse, templum tescumque finito in dextrum. Interea conregione conspicione cortumione utique ea rectissime sensi."

because my object in quoting the passage is merely to show that the term *templum* is used of a wide area and not of a building. But elsewhere I expect to show that the shape is not, as has been supposed, a square, but a triangle.

Besides the passage from Festus quoted above, which also defines the earthly *templum* as an area, there are others more or less in the same sense. Cicero says (*Legg.* II, 21): *urbemque et agros templa liberata et effata habento*. Varro again (VI, 53) drives in his definition when he says: *effari templa dicuntur ab auguribus; effantur qui in his fines sunt*. Both Servius<sup>1</sup> and Isidore<sup>2</sup> speak of a *templum* as a *locus* and not as a building.

It was, of course, natural that as the building or *aedes* on a *templum* area became, in the course of architectural evolution, of paramount importance, the term *templum* should have gradually, in popular language, been transferred from area to building. Only in technical language and ceremonial would the earlier custom have finally survived. In the first three or four centuries of Rome, the altar or *ara* was the centre of worship in the *templum* area, in Rome as in all the Latin, Hernican, Volscian, Sabine, and Umbrian cities; and only through Etruscan and Greek influence did the *aedes* overshadow the *ara* and finally absorb the *templum*.

Still, even at a late period there are proofs besides the passages just quoted that in religious ceremonial the *templum* and the sacred structure upon it were not synonymous.

The original difference is still recognized as late as the time of the inscription in *C. I. L.* VI, 30985, which Wissowa quotes (*R. K.*<sup>2</sup>, p. 472, n.); *aedem ipsius [Silvani] marmoratum a solo sua pecunia fecit et templum marmoris stravit idemq(ue) dedicavit*. Here the *stravit* refers to the entire sacred area or *templum*, which is enclosed by the consecrated limits or boundary, and it is this area and not the *aedes* or building, which is referred to as being dedicated. The area being dedicated, the *aedes* is consequently included in the dedication.

The same distinction is made by Festus in regard to the shrine of Ops. He states (p. 189) that it is an *aedes* but not a *templum*; that is, it does not stand on a consecrated area or *templum*: *huius*

<sup>1</sup> Servius, *Aen.* III, 403: *ita templa faciebant, ut . . . per augures locus liberaretur effareturque*.

<sup>2</sup> Isidore, XV, 4, 7: *locus designatus ad orientem a contemplatione templum dicebatur*.

[i. e. Opis] *aedis lex nulla extat neque templum habeat necne scitur*. The formula by which an area was dedicated or consecrated as a *templum* was called a *lex*: the special *lex* of this area.

This distinction is shown also in another way, by the fact that a single *templum* area might contain more than a single temple or *aedes*. Not to go beyond texts that Wissowa himself quotes, the *templum Divorum* of the Flavian emperors in the Campus Martius contained the *aedes divi Titi* (*C. I. L.* VI, 10234, 8, 10, 23) as well as the *aedes divi Vespasiani*, one on each side of the central open court surrounded by the colonnade which bordered the area of the *templum*. I shall quote, later, the case of the two temples at Tivoli built within a single *templum*.

Notwithstanding such texts as this, Wissowa believes that the only distinction between *aedes* and *templum* is that *aedes* means the cella of the temple and *templum* the entire structure. He quotes Delbrück's suggestion (*Die drei Tempel*, p. 37) that originally *aedes* was the superstructure and *templum* the basement of the temple. Of course when the temple building was given but a small space in a crowded quarter, the *templum* did not extend much beyond the structure itself, but in perhaps the majority of cases the *templum* was fairly extensive and was bounded by colonnades and walls with a free-standing temple at the end. Another bit of evidence that the Romans never associated the word in the way we do with a temple is that the Rostra were a *templum* (Cicero, *in Vat.* 19, 24; Livy, VIII, 14); and that the open spaces where the *comitia* met were *templa*.

*Circular Temple at Tivoli*.—As bearing on the question of the consecration of circular buildings, it is important to study the temples on the acropolis of Tibur (Tivoli). Here two temples stand side by side; one is rectangular and the other is circular in plan. To what divinities they are dedicated is unknown. They are evidently early, and evidently built in the same style and at the same time, which is usually supposed to be the age of Sulla. They belong therefore to the rare and beautiful class of Hellenistic monuments of Latium. Now, if we examine the area on which these temples stand, there is no sign whatever that they stood on *separate* sacred areas. Ritual requirements would have made necessary a ditch or a double parapet or wall or some sign of division between the two edifices, if each had been consecrated separately. Instead of this, the two buildings are so close that hardly three metres separate them and the ancient floor



level of the area shows without a break between them. Consequently, as in the case of the Flavian *templum divorum* in Rome, we have here a single *templum* on which stood two *aedes*, one circular and the other rectangular. Now, as in a *templum* it was the area that was primarily the thing dedicated and not the buildings; and as the dedication of the *templum* involved the dedication of *all the buildings* erected within its limits, it follows that if the circular temple could not be a *templum* on account of its form, neither could the rectangular temple be a *templum*. The consequence of this would be that what were apparently the principal temples of ancient Tibur were lacking in the essential of sacredness, which is most improbable. This brings me back to the proposition that the temple of Vesta could not be a *templum*, not because of its circular form, but because of the character of the cult of Vesta. There is no proof whatever that the circular temple at Tivoli was dedicated to Vesta, and there is every probability that it was a real *templum*, because it was presumably on a *templum* area.

There are other cases in which a circular temple is not merely one of the main temples, but the one central shrine to which the privileges of a *templum* could hardly be denied. Such, for instance, in the early shrine of Monte Musino,<sup>1</sup> between Rome and Soracte, not far beyond Veii. It crowns the top of a volcanic hill, cut into a rough three-stepped basement for the primitive altar (*Arae Mutiae*) surrounded by a sacred grove; in historic times a circular temple supplemented the *ara*; the god is unknown.

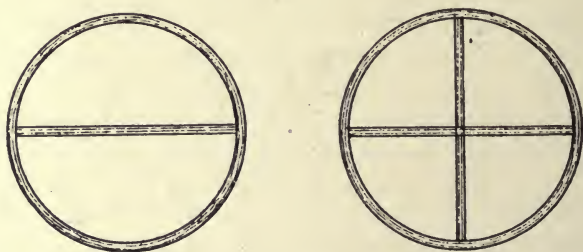
*The Circular Tent a Templum.*—Bouché-Leclercq says, quite correctly (IV, p. 197, n.) “Dans les camps qui sont, eux aussi, de grands temples, la tente du général était le petit temple et s'appelait, pour cette raison, *augurale*” (TAC. *Ann.* XV, 30. QUINTIL. VIII, 2, 8). This fac-simile of the original *templum minus* or *tabernaculum augurale* on the Capitol in Rome itself, was circular. Lest it be argued that such tents were not circular, I will cite two monumental proofs, both of the circular form of the tent and of its augural significance. The first is the palace of Diocletian at Spalato; the second is the forum of Constantine at Constantinople. The plan of Diocletian's palace, as everybody knows, is a splendid reproduction of the arrangement and plan of a great Roman camp. Beyond the intersection of *cardo*

<sup>1</sup> Abbate, *Guida delle Provincia di Roma*, p. 45.

and decumanus, at the central point of the head-quarters, where the general's tent would have stood, is its permanent substitute in stone, a circular room surmounted by a dome, directly in front of the imperial throne-room. The plan of the palace can be consulted in many reproductions, including my own *Roman Cities in Italy and Dalmatia*, p. 304.

As for the original forum of Constantine's city of Constantinople, before its enlargement under the Theodosian dynasty, it had the extraordinary form of a large circle or rather oval place surrounded by porticoes and with a triumphal arch at each of the ends. In the anonymous mediaeval Byzantine description of Constantinople (I, p. 14) and in Codinus (p. 41) the circular shape is explained as derived from the form of Constantine's tent when he was besieging Byzantium.<sup>1</sup> Of course the real analogy in this case would be with the Mundus and Comitium of Rome.

*The Templum in the Drawings for the Roman Gromatici.*—The drawings which illustrate the Roman surveyors—the *gromatici* or *agrimensores*—Frontinus, Hyginus, Dolabella and the rest, can



FIGURES 1-2—FROM FRONTINUS  
(Lachmann, Figs. 27 and 29)

be studied in the cuts of Lachmann's edition. The editor rightly judges these illustrations to be mediaeval copies of originals of Roman date and to represent current and traditional Roman usage. Many of these figures are meant to elucidate the orientation of the land survey, the direction of the *cardo* and *decumanus* lines and their relation to topographical terminology. These figures are bounded by *templum* outlines and are based on the cross formed by the intersection of *cardo* and *decumanus*, within the *templum*. Now if the *templum* were rectangular, we should

<sup>1</sup> See VAN MILLINGEN, *Byzantine Constantinople*, p. 11.

find the terminating lines enclosing the *cardo* and *decumanus* cross in the form of a square or rectangle. On the contrary, what we find is a circle, with the *decussis* or intersection of cross-lines in the centre. This shows that the figure which the Roman mind associated with the general earthly *templum* was the circle, making it the counterpart of the heavenly *templum*. This imitation or analogy finds support in the expressions of the text. As examples of the above figures, I reproduce some from the texts of Dolabella, Hyginus, and Frontinus (Figs. 1, 2, 3). I shall quote a well-known passage from Frontinus (p. 27) which these figures serve to illustrate, to make it plain also that he has in mind the general earthly *templum*:—*Limitum prima origo, sicut Varro*

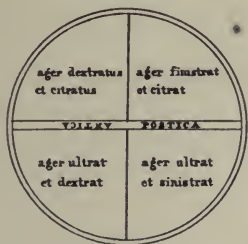


FIGURE 3.—FROM DOLABELLA  
(Lachmann, Fig. 229)

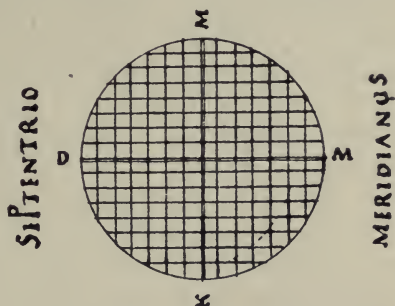


FIGURE 4.—FROM HYGINUS  
(Lachmann, Fig. 136)

*descripsit, a disciplina Etrusca; quod aruspices orbem terrarum in duas partes diviserunt . . . aruspices altera linea ad septentrionem a meridiano diviserunt terram, et a media ultra antica, citra postica nominaverunt. Ab hoc fundamento maiores nostri in agrorum mensura videntur constituisse rationem. Primo duo limites duxerunt; unum ab oriente in occasum quem vocaverunt decimanum alteram a meridiano ad septentrionem, quam vocaverunt cardinem. Decimanus autem dividebat agrum dextra et sinistra, cardo citra et ultra.* The last figure (Fig. 4) illustrates the distribution of a colonial territory into individual holdings.

The historical character of these drawings was thoroughly granted by Schulten in *Hermes*, XXXIII, 1898, pp. 534 ff., and Pais called attention to their circular outline and its significance in *Ancient Legends*, p. 228.

*Inscribed Roman Circular Templum.*—I have noted an important confirmation of the antiquity of these illustrations. It



is in *C. I. L.* VI<sup>4</sup>, 30593. Cut on a slab from a Roman columbarium, now at Urbino, is a circular figure, as in Figure 5.

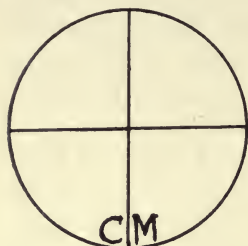


FIGURE 5.—FROM COL-  
UMBARIUM SLAB AT  
URBINO  
(*C. I. L.* VI<sup>4</sup>, 30593)

Here is the earthly *templum* bisected by the cardo and decumanus; and, that there may be no doubt of the fact, we have the letters *CM* for *cardo maximus* in the correct place at the bottom, the southern or lower end of the earth. I do not know whether the real character and bearing of this figure and its letters has ever been noted. It puts beyond question the authenticity of the illustrations; the use of *CM* proves that it is not the heavenly but the earthly *templum* that is represented.

*Circular Templum on Boundary Stones.*—The same circular figure enclosing the cardo and decumanus lines is cut on boundary stones of the time of the Gracchi, according to Pais, *Anc. Legends*, p. 228 (see *C. I. L.* I, 552–556). Possibly the columbarium slab just described was originally just such a boundary stone.

Of course such circular earthly *templa* imply circular pomerial strips and ditches, as will appear later.

*The Templum of Olenus Calenus.*—These drawings can be supplemented by the form of the *templum* drawn by the mythical Olenus Calenus, according to Dionysius of Halicarnassus. Among famous early Roman legends is that of the finding of the human skull on the Capitoline hill in digging the foundations of the temple of Jupiter under the Tarquins. Deputies were sent to Olenus Calenus, the most celebrated diviner of Etruria, to enquire of him the meaning of this portent. He, knowing that to this portent was attached the sovereignty of the world, and wishing by a trick to transfer its virtue to Etruria and to its people, traced on the ground in front of him the outline of a *templum* and, pointing to a certain part of it as corresponding to that part of the hill on which the temple was to be, asked if it was not here that the skull was found. But the Roman deputies, forewarned of the trick, answered, “no, not here but in Rome was the head found.” Of the full accounts of this legend, that of Pliny (XXVIII, 15) and that of Dionysius (IV, 69–71), the latter is much the more detailed and particularly so in the part most important to this enquiry, that is to say, in regard to the form of the *templum* which Olenus Calenus traced on the ground. The diviner’s son warns the Roman deputies that his father, after tracing a circle will say

to them: "This represents the Tarpeian hill; here is its eastern and there its western part; here its northern and there its southern side," and then, still pointing with his stick, will ask them in which of these sections the head was found. At the interview that followed, there is a fuller description of the way in which Olenus Calenus actually drew the *templum*. He first described a circle and then bisected it by transverse lines which divided it into the four usual regions: διαγράφοντος ἐπὶ τῆς γῆς περιφερεῖς τε γραμμὰς καὶ ἐτέρας αἰθῆς εἰθείας.

In the traditional sources from which Dionysius derived this legend, and which belonged probably to the second or third century B.C., the outline of the earthly *templum* was therefore circular, exactly as later in the illustrations of the *agrimensores*.

*Fulgural Templum and Liver-Templum.*—The Etruscan scheme of fulgural divination is based on a *templum* of the heavens divided into sixteen sections, each of which is connected with a system of divine and infernal deities and spirits, which we find elaborated by Martianus Capella. This has already been alluded to as presupposing the circular form of the *templum*, and I believe that this conclusion has never been disputed.<sup>1</sup>

There seems to be a close connection between this system and that of divination by the liver, also a branch of the Etruscan science, as it is illustrated in the famous bronze model of a divination liver found at Piacenza. It is a well-known fact that the liver was considered by the Babylonians and by their pupils in liver-divination, the Etruscans, to be the seat of life and that the liver of the victim was made a counterpart of the soul (or liver) of the god. The sacrificial liver was, then, a reflection of the celestial *templum*. It is natural then, that we should find that the left lobe, the main part or *pars familiaris*, was divided along its border into sixteen compartments, on the same basis as the circular fulgural *templum*. The dividing lines, in fact, are drawn as if from centre to circumference. In so far, then, as was possible in an irregular natural organ, such as the liver, its divisions for divinatory purposes were based on a circular and not a rectangular outline.<sup>2</sup>

<sup>1</sup> Nissen, *Das Templum*; Martianus Capella, I, 15 (p. 17 Ed. Eyssenhartd); Thulin, *Die Götter des Martidnus Capella u. der Bronzeleber von Piacenza*; and his *Die etruskische Disciplin*.

<sup>2</sup> Körte, *Die Bronzeleber von Piacenza* (*Röm. Mitt.* 1905, pp. 348 ff.); Deecke, *Etrusk. Forsch.* IV (1880) and *Etrusk. Forsch. u. Stud.* II (1882); Blecher, *De Extispicio*.

*The Bidental.*—The peculiar monument called *bidental* has a decided place in the question of a circular *templum*. The *bidental* was the consecrated burial-place of the thunderbolt of Jove on the spot where the bolt was supposed to have buried itself in the ground. It is generally granted that the idea was of Etruscan origin and this seems probable, considering the dominance of the Etruscans in divination by thunder and lightning. Still the *bidentalia* were governed by Roman ritual and are said to have been consecrated not only by Etruscan haruspices but by Roman augurs. Furthermore there was the closest connection between the *bidentalia* and the primitive non-Etruscan Roman god *Dius Fidius*. There were in Rome *sacerdotes bidentales* and *decuriae bidentales*. The details and references can be found s. v. in Pauly-Wissowa.

The important matter for this thesis is: first, that the *bidental* was a *templum*, and, second, that its form was circular. In the epitome of Festus (p. 33) we find: *Bidental dicebant quoddam templum, quod in eo bidentibus hostiis sacrificaretur. Bidentes autem sunt oves duos dentes longiores ceteris habentes*. Of the two *bidentalia* in Rome, about which we know something, the *puteal Navianum* in the Comitium and the *puteal Scribonianum* in the Forum (Festus, 333), we have a reproduction of the latter on some coins of the gens Aemilia and the gens Scribonia (Babelon-Cohen) which show it in the form of an altar within a circular enclosure. The circular character, attested also by the term (*puteal*), is acknowledged by Fowler,<sup>1</sup> Bouché-Leclercq<sup>2</sup> and others, and the connection of the augurs and haruspices with the consecration ceremony supports the statement of Festus that these *bidentalia* formed a special class of *templa*. The special Roman term for a *bidental* appears to have been *puteal*, and also in C. O. Thulin, *Die etruskische Disciplin*, I, pp. 92 ff.

*The Mundus.*<sup>3</sup>—It seems impossible to avoid discussing the mysterious *mundus* in this connection, because it approaches dangerously near to being a representation of the subterranean *templum* and the place of worship of the chthonic gods, unless

<sup>1</sup> *Roman Festivals*, p. 140.

<sup>2</sup> *Histoire de la Divination*, IV, p. 52.

<sup>3</sup> C. Thulin, *Etrusk. Disciplin* III, pp. 17 ff.; s. v. in Daremberg and Saglio and in Wissowa, *Relig. u. Kultus d. Römer*. Macrobius, *Sat.* I, 16; Nettleship, *Contrib. to Latin Lexicog.* p. 529; Fowler, *Mundus patet* (*Jour. of Roman Studies* II, 1); Servius, *Aen.* III, 134; Plutarch, *Romulus*, II; Ovid, *Fasti*, IV, 821; Festus, 154-7, and 258.



we consider it merely as the circular centre of the *templum* of the urbs. The *mundus* was the symbolic centre of the primitive city on the Palatine, into which the first fruits were cast. It was a subterranean structure that was opened only three times during the year, August 24, October 5, and November 8. It was supposed to connect with the underworld so that on these days the *di manes* had free egress into the city, and to avoid their dangerous influence no business was transacted unless particularly urgent. On account of the association of the *mundus* with *Roma quadrata* (Festus 258), it has been common to consider the *mundus* as square. An examination of the passage in Festus hardly proves more than that the stone which closes the entrance is square, and need not in the least refer to the form either of the subterranean chamber or of its *temenos* enclosure.

On the other hand, there is the explicit testimony of Cato, quoted by Festus (154) that the *mundus* itself was circular, on the model of the heavenly hemisphere and that this was, in fact, the origin of the name: "*mundo nomen impositum est ab eo mundo qui supra nos est; forma enim eius est, ut ex his qui intravere cognoscere potui, adsimilis illi.*" We are reminded, by this text, of Varro's statement that the form of the subterranean *templum* was the same as that of the heavenly *templum*, that is, circular. The lower part of the *mundus* is the domain of Dis and Proserpina, as was the subterranean or infernal *templum*.

A third passage describing the *mundus* is in Plutarch's *Romulus* and is very explicit on two points: the casting in of the first fruits and the circular form. But, what he describes is quite different. He places this *mundus* not on the Palatine but in the Comitium of the Forum. He also makes it to be not a subterranean well-shaped chamber that could be closed by a stone, but a narrow ditch like a pomerial trench surrounding the Comitium in the form of a circle (Βόθρος . . . περι τὸ νῦν Κομίτιον κυκλοτερές), into which the founders of the new city cast the first fruits and also clods of dirt brought from the different places in which they were born.

Is it not possible, by combining the different elements of these accounts to reconstruct a plausible *ensemble*? (1) A ditch of circular outline, bounding the *templum* of the *mundus*; (2) the well-like structure of the *mundus* itself in the centre; (3) the square stone that closed the opening and was removed only on the three days in question.

Another question has been raised by Plutarch's placing the *mundus* in the Comitium. It is usually considered to be merely a blunder on his part, and but little importance has been attached to it. But it seems worth while to consider the matter from another aspect: that of the transfer to the Comitium of so many of the *sacra* and traditions of the Palatine, after the unification of the city and the elimination of the Palatine as a centre of authority in favor of the Forum and the Capitolium. After this had taken place the *mundus* of the Palatine could have nothing but a traditional, an archaeological interest. It seems probable that there had been a corresponding *mundus* on the Quirinal when that settlement was founded, independently of the Palatine, and that this also lapsed into desuetude. The idea of a repository for first fruits and perhaps for seed corn, gathered each year on behalf of the whole city, the *penus* of the *urbs*, was doubtless a common one. When the city of the Four Regions was established and the new classification of the population was made that is associated in one tradition with the famous augur Attus Navius, it is reasonable to suppose that the founding of the new and larger *urbs* of Rome with its single and extended pomerium, centring in or near the Comitium, would be celebrated by a new *mundus* in the centre of the new *urbs*. It is curious that it is precisely with Attus Navius that tradition connects the transfer from the Palatine to the Comitium of the Ficus Ruminalis of Romulus and Remus, and also with him the establishment of the *puteal* or circular sacred enclosure in the Comitium. It seems probable that when Plutarch wrote, the old *mundus* of the Palatine had long ceased to be used, and may even have been forgotten; and that in speaking of the *mundus* as in the Comitium he was not making any blunder. In fact this would account for a radical difference between what he describes and what Cato refers to. It is no longer a mysterious subterranean chamber, but an open ditch in which the offerings are cast. Evidently in the low ground of the Comitium it would have been impossible to excavate to any depth for a repository of offerings. The connection of the so-called Tomb of Romulus in the Comitium with the *mundus* has been proposed by Milani and Studniczka.<sup>1</sup> Finally, it is with the greatest diffidence that I suggest that some con-

<sup>1</sup> Milani in *Rendiconti Acad. Lincei*, IX, 1900, pp. 289 ff., and X, 1901, pp. 127 ff.; Studniczka in *Jb. Oest. Arch. In.* IV, 1903, pp. 12-186 and VII, 1904, pp. 239-244 (*Nachtrag*). Cf. Thulin, *Etr. Disc.* III, 23 ff.

firmation of the existence of such a *mundus* in the Comitium and of its circular ditch can even now be traced, and that in the coming season I hope to make a more careful study of these traces.

The results of this survey would seem to show that there are no sure proofs of any *taboo* attached to the circle as a form of *templum*, nor any proof that the quadrangular form was particularly associated with the *templum*, much less that it was its sole form. On the contrary there is abundant evidence that all three forms of *templa*—celestial, terrestrial and infernal—were circular.

While both celestial and sub-terrestrial temples seem to be always circular I am not asserting that no form but the circle can be ascribed to the terrestrial *templum*. On the contrary, in another paper I shall discuss the large class of triangular earthly *templa*; and I grant the existence of square *templa*.

A. L. FROTHINGHAM.

NORFOLK, CONN., July, 1913.

P. S.—This paper had been written some five months, when the news came, last week, of the discovery by Commendatore Boni on the Palatine, of a vaulted *tholos* of primitive tufa masonry which he identifies with the *mundus* of the Palatine. From the accounts I have read in the *London Times*, his identification seems to have the strongest arguments in its favor. Its circular vaulted form is exactly what—as this paper shows—it seemed to me probable that the *mundus* must have had. The square stone which he found there, however, might more readily be meant, in harmony with Cato's text, to close the bottom and not the top of the chamber. If, as I surely believe, Commendatore Boni's identification is accepted, he will be applauded throughout the learned world even more vigorously than heretofore.

The shaft full of Augustan fragments that was found near the discovered *tholos* is thought to indicate an abortive attempt to discover the lost *mundus* in the course, presumably, of the efforts of Augustus to revive the earliest traditions of Rome. If so, this would confirm the suggestion of a *mundus* in the Comitium which had caused the earlier *mundus* to be disused and forgotten. In view of this confirmation of the sacredness of the circle in what may perhaps be called the non-Etruscan traditions I am adding a few notes.



*Circular City Boundary or Pomerium. Circular House and Circular Mundus.*—It is the opinion of Bouché-Leclercq<sup>1</sup> and other critics that the original outline of the Italic City was not the square of the *terremare* town or the Roman camp, but that it was circular, and that the square form was a later development and from another source. In fact the change is thought to have taken place very much in the same way as the change from the primitive circular hut of the Latins and other Italic tribes to the rectangular house of the Etruscans—a change that can be traced to the seventh century B. C.

To the circular house, reproduced in the so-called cabin urns of the ninth and eighth centuries B. C. corresponded the circular pomerium around the city. The whole city was a *templum*. Rome was the *templum totius mundi*. Each city consecrated according to Roman, Etruscan or Italic ritual was a *templum*. The city of the dead was a chthonic *templum*. Every special group of tombs had a circular periphery in many of the early necropoles of Etruria. These circular sepulchral enclosures have been found in abundance at Tarquinii, Caere, Vetulonia, etc. They vary in form from a circular ditch or low circular wall of considerable extent enclosing a large number of burials, to smaller circular units set in rows and probably themselves originally enclosed in a general circle. The smaller family circle-tombs correspond to the circular city houses and the general enclosure to the pomerial city boundary.

Proofs are beginning to accumulate of the use of the circular pomerium. We need no longer depend on the meaning of *orbis* and *urvus* as a curved ditch. Thulin believes that in towns of the Villanova type the circular pomerium was the rule. The circuit at Monterado, between Montefiascone and Orvieto, is considered typical for the region of the lakes of Bolsena and Bracciano; Vulci, also, approaches the circular form on a large scale, with its five mile circuit. It must be borne in mind that

<sup>1</sup> *Hist. de la Divin. Ant.* IV, p. 29, calls attention to the fact that not only were temples of Vesta, Diana and Hercules or Mercury circular, but also the shrines of the Penates and of the Lares (Dion. IV, 14), which are primitive and connected with the city cult; also the temple of Dea Dia and possibly of Jupiter Feretrius on the Capitol. There is also a reference to Varro by Servius, *Aen.* I, 505, which favors the theory that originally a *templum* area always had a circular enclosure either uncovered or vaulted. This may be quoted in favor of my theory as to the circular uncovered enclosure at Signia.

the walls of a city with circular or oval pomerium need not have a wall circuit of the same shape. The outer border of the wide pomerial strip would alone require this outline. The walls, provided they were kept within the limits of the consecrated strip, could follow all the irregularities of the ground for purposes of defense and proper level. As the width of the pomerial strip is known in certain cases to have been from a thousand to twelve hundred feet, there was plenty of room for irregularities of wall outline. It seems quite probable that among Italic cities not founded by tribes related to the "Terramaricoli" and Etruscans an increasing number will be found with concentric plan based on circular pomeria.

This brings us back to Plutarch's statement that the plan of Rome—of the Rome of and after Servius—was *circular*, and traced around a circular centre, the Comitium: *εἶτα ὥσπερ κύκλον κέντρον περιέγραψαν τὴν πόλιν* (*Rom.* II).

It has been suggested that there are subterranean vaulted chambers on Italic city sites that correspond to the Roman *mundus*. Thulin (III, 18) cites the "Poggiarello" site near Bolsena. The suggestion appears to me perfectly logical and I would add a few instances. In surveying Norba, Sig. Cirilli, the architect, and I discovered and lowered ourselves into a circular domical chamber built below the area of the two temples on the southern hill. We called it for convenience a "cistern" but there was no trace of water and I judged it to be a depository of temple refuse. It was deep and narrow, covered by the usual false dome with overhanging courses; it might possibly be found to connect through its bottom with a large cave which I was able only partially to explore. To the theory that this was the *mundus* of Norba it may be objected that the main acropolis hill of the city was that near the north end, and that the *mundus* would logically have been on this northern hill. On the other hand, my theory as to Norba's evolution is that the pre-Roman city was centred on the northern hill; but that the Roman colony established at Norba in 492 B. C. centred on the southern hill, and that this was its *mundus*.

At Signia the treatment of the *mundus* was different. The "cistern" back of the Capitolium on the acropolis is an immense unroofed circular walled structure nearly a hundred feet in diameter, which has not been excavated to any depth as the floor seemed to be a solid mass of *opus signinum*. Probably this encircling

wall was the outer perimeter of the *mundus*, and excavations in its centre might reveal the opening to a subterranean domical chamber, and parallel with the wall circuit there may be a ditch such as Plutarch describes in the Comitium at Rome. Perhaps this was both the Comitium and *mundus* of the Roman Signia. I do not know that this has ever been suggested.

In this examination I am not implying that the square Etruscan *templum* was not in use outside of purely Etruscan cities: but am only seeking to prove the existence, original character, pervasiveness, and continuity of the circular *templum*. It is one of the strongest arguments against the recent craze for an exclusively Etruscan origin of Roman civilization.

PRINCETON, January 27, 1914.



## GREEK INSCRIPTIONS FROM SARDES V<sup>1</sup>

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### DECREES OF LEAGUE OF THE GREEKS IN ASIA AND OF SARDIANS HONORING MENOGENES

29. Stele of bluish marble, found in June, 1912, ten metres east of the northeast corner column of the temple of Artemis, one metre above the level of the temple platform, and ten metres below that of the soil. There is a break across the face near the bottom, and a small piece is gone near the middle of the right side, but the whole text is almost completely preserved. The total height is 2.24 m., that of the pediment 0.23 m., of the inscribed part below the pediment 1.38 m., of the inscribed part in the pediment 0.07 m. Greatest width of pediment 0.64 m., width of stele at first line below pediment 0.55 m., at last line of inscription 0.60 m. Thickness 0.11 m. Letters in pediment 0.01 m. high, omicron sometimes slightly smaller. In the main text, letters vary from 0.005 m. to 0.01 m.; most of them about 0.007 m. Largest letters in l. 21 and the first three lines of Augustus' letter (ll. 22-24). Probably the whole inscription was engraved at one time soon after September, 1 B.C. (the probable date of sections XI and XII). The script resembles somewhat that of the contemporary *Ins. Brit. Mus.* Nos. 522-524. The several documents, clearly paragraphed by first lines beginning near the left edge of the stone (cf. Larfeld, *Gr. Epigr.* 1914, p. 306), have been numbered for convenience of reference. Inv. A. 112.

<sup>1</sup>No. 1 was published in *A.J.A.* XVI, 1912, pp. 10-82; No. 2, *ibid.* XVII, 1913, pp. 29-52; No. 3, *ibid.* XVII, 1913, pp. 353-370; No. 4, *ibid.* XVIII, 1914, pp. 35-74.

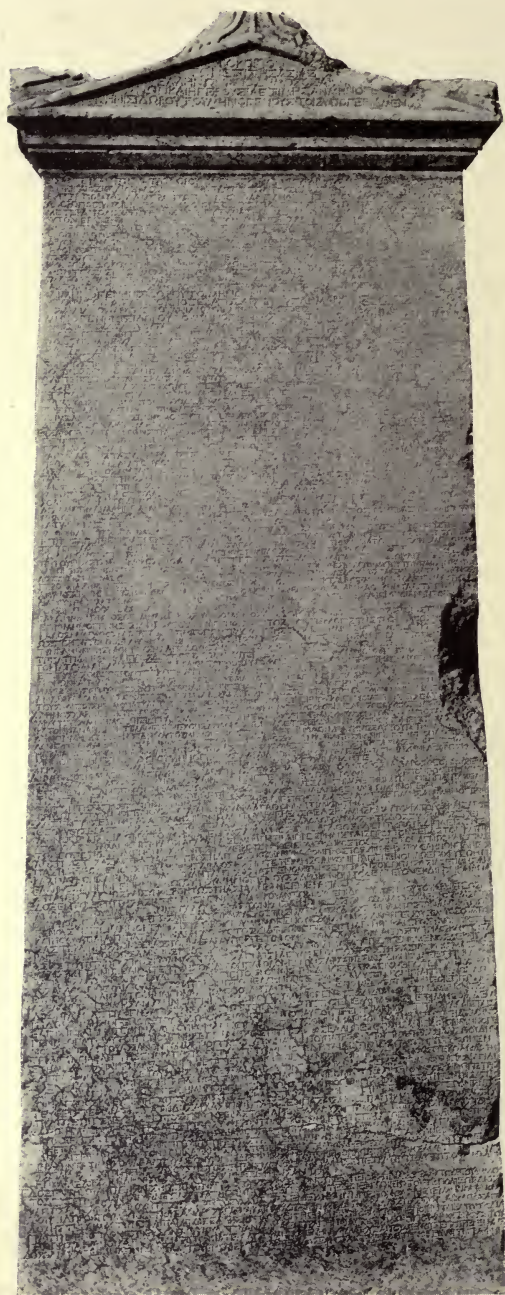


FIGURE 1.—INSCRIPTION NO. 29 FROM SARDES

Τὸ κοινὸν  
τῶν ἐπὶ τῆς Ἀσίας  
Ἑλλήνων καὶ ὁ δῆμος ὁ Σαρδι-  
ανῶν καὶ ἡ γερουσία ἐτίμησαν Μηνογέ-  
νην Ἰσιδώρου τοῦ Μηνογένους τοῖς ὑπογεγραμμένοις

- I. Εἰσανγελιάντων Μητροδώρου Κόνωνος, καὶ Κλεινίου, καὶ Μουσαίου,  
καὶ Διονυσίου, στρατηγῶν  
ἐπεὶ Γαῖος Ἰούλιος Καῖσαρ ὁ πρεσβύτατος τῶν τοῦ Σεβαστοῦ παίδων  
τὴν εὐκταιοτάτην  
ἐκ περιπορφύρου λαμπρὰν τῷ παντὶ κό(σ)μῳ ἀνείληφε τήβεννον,  
ἥδονται τε πάντες  
ἄνθρωποι συνδιεγειρομένους ὀρῶντες τῷ Σεβαστῷ τὰς ὑπὲρ τῶν παίδων  
εὐχάς, ἥ τε ἡ-  
10 μετέρα πόλις ἐπὶ τῇ τοσαύτῃ εὐτυχίᾳ τὴν ἡμέραν τὴν ἐκ παιδὸς ἄνδρα  
τελοῦσα[ν  
αὐτὸν ἱερὰν ἔκρινεν εἶναι, ἐν ᾗ κατ' ἐνιαυτὸν ἐν λαμπραῖς (ἐ)σθῆσιν  
στεφανηφορεῖν ἅπαντας, θ[υ-  
σίας τε παριστάν(αι) τοῖς θεοῖς τοὺς κατ' ἐνιαυτὸν στρατηγούς καὶ  
κατευχὰς ποιεῖσθαι διὰ τῶν  
ιεροκῆρύκων ὑπὲρ τῆς σωτηρίας αὐτοῦ, συναθιερωσαί τε ἄγαλμα  
αὐτοῦ τῷ τοῦ πατρὸς ἐν-  
ιδρύοντας ναῶι, ἐν ᾗ τε εὐαγγελίσθη ἡ πόλις ἡμέρα καὶ τὸ ψήφισμα  
ἐκυρώθη καὶ ταύτην στε-  
15 φ(αν)ηφορῆσαι τὴν ἡμέραν καὶ θυσίας τοῖς θεοῖς ἐκπρεπεστάτας  
ἐπιτελέσαι, πρεσβῆαν τε  
ὑπὲρ τούτων στείλαι τὴν ἀφιζομένην εἰς Ῥώμην καὶ συναρρηγομένην  
αὐτῷ τε καὶ τῷ Σε-  
β]αστῷ· δεδόχθαι τῇ βουλῇ καὶ τῷ δήμῳ ἐξαποσταλῆναι πρέσβεις  
ἐκ τῶν ἀρίστων ἀν-  
δρῶν τοὺς ἀσπασομένους τε παρὰ τῆς πόλεως καὶ ἀναδύσσοντας  
αὐτῷ τοῦδε τοῦ δό-  
γματος τὸ ἀντίγραφον ἐσφραγισμένον τῇ δημοσίᾳ σφραγίδι,  
διαλεξομένους τε τῷ Σε-  
20 βαστῷ περὶ τῶν κοινῇ συμφερόντων τῇ τε Ἀσίᾳ καὶ τῇ πόλει. καὶ  
ἡρέθησαν πρέσβεις Ἰόλλας Μητρο-  
δῶρο[υ  
καὶ Μηνογένη(ς) Ἰσιδώρου τοῦ Μηνογ(έ)νους.



II. Αὐτοκράτωρ Καῖσαρ θεοῦ υἱὸς) Σεβα(σ)τός, ἀρχιερεὺς, δημαρχικῆς  
 ἐκξουσίας ἰθ',  
 Σαρδιανῶν ἄρχουσι βουλῇ δῆμῳ χαίρειν· οἱ πρέσβεις ὑμῶν Ἰόλλας  
 τε Μητροδώρου καὶ  
 Μηνογένης Ἰσιδώρου τοῦ Μηνογένους συνέντυχον ἐν Ῥώμῃ μοι καὶ  
 τὸ παρ' ὑμῶν  
 25 ψήφισμα ἀπέδοσαν δι' οὗ τὰ τε δόξαντα ὑμῖν περὶ ὑμῶν δηλοῦντες  
 καὶ συνήδεσθε ἐπὶ τῇ τε-  
 λειώσει τοῦ πρεσβυτέρου μου τῶν παίδων. ἐπαινῶ οὖν ὑμᾶς φιλοτει-  
 μουμένους ἀνθ' ὧν εὐεργε-  
 τήσθε ὑπ' ἐμοῦ εὐχαρίστους ἀτοὺς εἰς τε ἐμὲ καὶ τοὺς ἐμούς πάντας  
 ἐνδείκνυσθαι· ἔρρωσθε.

III. Εἰσανγελιάντων τῶν στρατηγῶν· ἐπεὶ Μηνογένης Ἰσιδώρου τοῦ  
 Μηνογένους ὁ ἐν τῷ ἐξιόντι ἔτει  
 ἐκλογιστῆς, ἀνὴρ καλὸς καὶ ἀγαθὸς ἐκ προγόνων καὶ ἀνεστραμμένος  
 ἐν τῇ ἀρχῇ ἐπιμελῶς καὶ  
 30 εὐτόνως, πεμφθεὶς πρεσβευτῆς εἰς Ῥώμην πρὸς τε τὸν Σεβαστὸν  
 Καίσαρα καὶ πρὸς Γάϊον Καίσαρα  
 τὸν πρεσβύτατον τῶν παίδων αὐτοῦ καὶ τοὺς λοιποὺς ἄνδρας πρὸς οὓς  
 ἀπεκόμισεν τὰ ψηφίσμα-  
 τα ὑπὲρ τε τῆς πόλεως καὶ τοῦ κοινοῦ τῶν Ἑλλήνων, ἐτέλεσε τὴν  
 πρεσβίαν εὐπρεπέστατα ἀξί-  
 ως τῆς πόλεως, καὶ συντυχῶν τῷ Σεβαστῷ ἐδήλωσεν τὴν τῆς  
 πόλεως ἐπὶ τῷ Γαῖῳ χαρὰν καὶ  
 περὶ ὅλον τὸν οἶκον αὐτοῦ εὖνοιαν, παραγενόμενός τε ἐν τῇ συναχθείσῃ  
 δημοτελεῖ ἐκ(κ)λησίᾳ  
 35 τὴν ἀποπρεσβίαν ἐποιεῖτο, ὁ δὲ δῆμος ἀποδεξάμενος αὐτὸν καὶ ἐξ ὧν  
 ἐκόμισεν ἀποκριμάτων  
 τὸ σπουδαῖον αὐτοῦ καὶ ἐπιμελὲς καταμαθὼν ἐπηνέχθη τιμᾶν αὐτόν·  
 δεδ(ό)χθαι τῇ βουλῇ τὰς μὲν  
 τειμ(ά)ς αὐτοῦ εἰς τοὺς ἐννόμους ὑπερτεθεῖσθαι χρόνους, τὴν δὲ τοῦ  
 δήμου εἰς αὐτὸν μα(ρ)τυρίαν  
 δεδηλῶσθαι διὰ τοῦδε τοῦ ψηφίσματος, εἶναί τε αὐτὸν ἐν τῇ καλλίστῃ  
 καὶ ἐν τούτοις ἀποδοχῇ.

IV. Εἰσανγελιάντων τῶν στρατηγῶν· ἐπεὶ Μηνογένης Ἰσιδώρου τοῦ  
 Μηνογένους, ὁ βουλευτῆς καὶ ἐν τῷ  
 40 ἐξιόντι ἔτει ἀποδιχθεὶς ἔκδικος ὑπὸ τοῦ κοινοῦ τῶν ἐπὶ τῆς Ἀσίας  
 Ἑλλήνων, ἀνὴρ σπουδαῖος περὶ τῇ[ν

- πατρίδα καὶ ἐν παντὶ παρεχόμενος ἑαυτὸν εὖνουν εἰς τὰ χρήσιμα τῷ  
 δήμῳ, πρεσβέων καὶ ἐκδικῶ[ν  
 καὶ ἀναλῶν εἰς τὰ συμφέροντα, πρὸς τε τὸν Σεβαστὸν θεὸν Καίσαρα  
 εἰς Ῥώμην ἀφικόμενος καὶ  
 πρὸς Γάϊον Καίσαρα τὸν υἱὸν αὐτοῦ ὑπέρ τε τῶν Ἑλλήνων καὶ τοῦ  
 δήμου καὶ τῆς γερουσίας ἡμῶ[ν  
 ὥς μάλιστα κοσμήσαι τοὺς ἐκπέμψαντας δι' ὧν ἐκόμισεν παρὰ τοῦ  
 Σεβαστοῦ ἀποκριμάτων, ἐν [τε  
 45 ταῖς ὑπὸ τῆς πατρίδος δεδομέναις αὐτῷ ἀρχαῖς καὶ λειτουργίαις  
 ἀνεστρα(μ)μένους ἀγνῶς καὶ πιστ[ῶς  
 καὶ ἐπαξίως τοῦ γένους, ἐστὶν ἐν τῇ καλλίστῃ ἀποδοχῇ, ἐφ' οἷς ὁ  
 δῆμος καὶ διὰ τὴν λοιπὴν (ἀν)αστροφὴ[ν  
 καὶ ἐν πᾶσιν σεμνότητα αὐτοῦ ἐπηνέχθη τειμᾶν αὐτόν, νῦν δὲ ὄντων τῶν  
 ἐννόμων χρόνων, δεδό-  
 χθαι τῇ βουλῇ καὶ τῷ δήμῳ ἐπηνῆσθαι τε αὐτὸν τετειμῆσθαι δὲ καὶ  
 εἰκόνη γραπτῇ ἐνόπλῳ ἐπιχρύσω καὶ  
 ἀγάλματι μαρμαρινῷ, ἃ καὶ ἀνατεθῆναι ἐν τῇ ἀγορᾷ γενομένης  
 ἐπιγραφῆς· ὁ δῆμος ἐτείμησεν  
 50 Μηνογένην Ἰσιδώρου τοῦ Μηνογένους πρεσβεύσαντα εἰς Ῥώμην πρὸς  
 τὸν Σ(ε)βαστὸν Καίσαρα  
 καὶ Γάϊον Καίσαρα τὸν υἱὸν αὐτοῦ, γενόμενον ἐκδικὸν τῶν Ἑλλήνων  
 καὶ ἀναστραφέντα ἀγνῶς καὶ πιστῶ[s.

- V. Ἡράκων Ἡράκωντος ὁ γυμνασίάρχος τῶν γερόντων καὶ Ἀπολλώνιος  
 Διοδώρου (τοῦ) Ἑρμ(ί)που Παταγας λογιστῆς εἶ[πον·  
 ἐπὶ(=ἐπεὶ) τῆς ἀποπρεσβείας γενηθείσης ὑπὸ Μηνογένους τοῦ Ἰσιδώ-  
 ρου τοῦ Μηνογένους τοῦ ἐν τῷ ἐξιδί[ν-  
 τι ἔτει ἐκλογιστοῦ τῆς πόλεως ἡμῶν, ἀνδρὸς ἀγαθοῦ κατὰ πᾶσαν  
 ἀρετὴν καὶ διὰ τῶν ἐνκεχρισμένων αὐ-  
 55 τῷ ἀρχήων ὑπὸ τῆς πατρίδος ἀνεστρα(μ)μένον ἐπιμελῶς καὶ πιστῶς  
 καὶ καθαρείως, ἐν τε τούτοις κα(ί) τῇ [λοι-  
 πῇ τοῦ βίου σώφρονι καὶ κοσμίῳ ἀγωγῇ τῆς πρεπούσης ἀποδοχῆς καὶ  
 παρὰ τῷ δήμῳ καὶ τῇ γερουσίᾳ [τυν-  
 χάνοντος περὶ ὧν ἐπρέσβευσεν πρὸς τε τὸν Σεβαστὸν καὶ Γάϊον τὸν  
 πρεσβύτατον αὐτοῦ τῶν παίδων καὶ τοῖ[s  
 λοιποὺς ἡγεμόνας ὑπέρ τε τῆς πόλεως καὶ τοῦ κοινοῦ τῶν Ἑλλήνων,  
 καὶ ἀποδεδωκότος τὰ ἀποκρίματα ἄξια τῆς  
 γερουσίας ἡμῶν, σπουδὴν εἰσηνεγμένο(ν) φιλοφρόνως τοῦ καὶ ἐκ  
 τῶν ἡγεμόνων τὸ ἀξίωμα αὐτῆς [δι-

- 60 αφυλάσσειν, ἡ γερουσία ἀποδεξαμένη αὐτὸν ἔκρινεν νῦν μὲν τὸν ἀληθῆ  
καὶ καθήκ(ο)ντα αὐτῷ ἔπαινον  
διὰ τοῦ ψηφίσματος μαρτυρῆσαι περὶ τε τιμῶν αὐτῷ τῶν πρεπουσῶν  
γενέσθαι πρόνοϊαν ἐν τοῖς κ[αθή-  
κουσιν χρόνοις· δεδόχθαι γενέσθαι καθ' ὅ τι προγέγραπται.

- VI. Ἡράκων Ἡράκωντος ὁ γυμνασίάρχος καὶ Ἀπολλώνιος Διοδώρου  
(τοῦ) Ἑρμίππου Παταγας λογιστῆς [εἶπον]  
ἐπεὶ Μηνογένης Ἰσιδώρου τοῦ Μηνογένους ὁ ἐν τῷ ἐξιόντι (ἔτει)  
ἐκλογιστῆς τῆς πόλεως ἡμ[ῶν], ἀνὴρ  
65 καλὸς καὶ ἀγαθὸς καὶ πατὴρ ἐκ προγόνων τιμίῳ, ἀπὸ τῆς ἐκ παιδὸς  
ἡλικίας ἡγμένος εὐτάκτως [καὶ δικαί- (?)  
ως περὶ τε τὸ ἥθος καὶ τὴν λοιπὴν τοῦ βίου σὺν φρόνῳ καταστολήν,  
γεγονὼς ἀνὴρ βέλτιστος ἐν [πᾶσιν καὶ  
τυγχάνων τῆς καθηκούσης ἀποδοχῆς, διὰ τε τῆς ἀρχῆς παρεσχημένος  
ἑαυτὸν σπουδαῖον κα(ὶ) εἵνουν  
τῇ πατρίδι εἰρέθῃ καὶ πρεσβευτῆς εἰς Ῥώμην ὑπὲρ τε τοῦ κοινοῦ τῶν  
Ἑλλήνων καὶ τῆς πατρίδος πρὸς τε Αὐ-  
τοκράτορα Καίσαρα Σεβαστὸν καὶ Γάϊον τὸν υἱὸν αὐτοῦ, καὶ ἐτέλεσεν  
τὴν πρεσβίαν καὶ ὑπὲρ τῶν γερόντων  
70 ἐπιτυχῶς, οἱ δὲ γέροντες καὶ πρότερον μὲν αὐτὸν ἐπήνεσαν καὶ νῦν  
ἔκριναν, τῶν ἐννόμων ἐλθόντων  
χρόνων, καὶ τιμῆσαι αὐτὸν· δεδόχθαι τετιμῆσθαι αὐτὸν ἰκόνι γραπτῇ  
ἐνόπλῳ ἐπιχρύσῳ, ἧς γενομένης τῆς  
ἀναθέσεως ἐν τῷ πρεσβυτικῷ ἐπι(γ)ραφῆναι· ἡ γερουσία ἐτίμησεν  
Μηνογένην Ἰσιδώρου τοῦ Μηνογένους  
ἄνδρα καλὸν καὶ ἀγαθὸν, πρεσβεύσαντα δὲ καὶ εἰς Ῥώμην πρὸς τὸν  
Σεβαστὸν καὶ Γάϊον τὸν υἱὸν αὐτοῦ καὶ πρὸς  
τοὺς λοιποὺς ἡ(γ)εμόνας καὶ ὑπὲρ τῆς γερουσίας ἐπιτυχῶς, ἀρετῆς  
ἕνεκα καὶ εὐνοίας τῆς εἰς ἑα[τήν].

- + VII. Χαρίνος Χαρίνου Περγαμηνὸς, ὁ ἀρχιερεὺς θεᾶς Ῥώμης καὶ Αὐτοκρά-  
τορος Καίσαρος θεοῦ υἱοῦ Σεβαστοῦ, Σαρδιανῶν  
76 ἄρχουσι βουλῇ δῆμῳ χαίρειν· ἐ(κ)κλησίας ἀρχαιρετικῆς συναχθείσης  
καὶ συνελθόντων τῶν ἀπὸ τῶν [πόλεων ἐ-  
κατὸν κ(αὶ) ν' ἀνδρῶν τιμᾶν ἐπηνέχθησαν ἄθροοι τὸν καθ' ἕτος ἐκδικὸν  
τοῦ κοινοῦ τῶν ἐπὶ τῆς Ἀσί[ας] Ἑλ-  
λήνων Μηνογένην Ἰσιδώρου τοῦ Μηνογένους τὸν πολεῖτην (ὕ)μῶν,  
διὰ τὴν ἐξ αὐτοῦ εἰς τὴν Ἀσίαν [εὐδη-  
λον εὐνοϊαν καὶ διὰ τὸ τὴν ἀρχὴν αὐτὸν τετελεκεῖναι καθαρῶς καὶ  
συνφερόντως, ἰκόνι γραπτῇ ἐνόπλῳ (ἐ)πιχρύσῳ



80 ἦν καὶ ἀνατεθῆναι ἐν ἣ ἂν βούληται πόλει τῆς Ἀσίας, ἐφ' ἧς καὶ  
ἐπιγραφῆναι· οἱ ἐπὶ τῆς Ἀσίας Ἑλ(λ)ῆνες ἐτίμησ[αν  
Μηνογένην Ἰσιδώρου τοῦ Μηνογένους Σαρδιανόν, ἔκδικον, τελέσαντα  
τὴν ἀρχὴν κα(θ)αρῶς καὶ σ[υν-  
φερόντως τῇ Ἀσίᾳ· δι' ὃ καὶ γεγράφαμεν ὑμεῖν περὶ τῶν τιμῶν αὐτοῦ  
ἵνα ἰδῇτε.

VIII. Δημήτριος Ἡρακλείδου Μασταυρείτης, ὁ ἀρχιερεὺς θεᾶς Ῥώμης καὶ  
Αὐτοκράτορος Καίσαρος θεοῦ υἱοῦ Σεβα[σ-  
τοῦ, Σαρδιανῶν ἀρχουσι βουλῇ δῆμῳ χαίρειν· Μηνογένην Ἰσιδώρου  
τοῦ Μηνογένους τὸν πολεῖτην ὑμῶν  
85 ἐπηνέχθησαν ἐπὶ τῶν ἀρχαιρεσιῶν οἱ ἐπὶ τῆς Ἀσίας Ἑλλήνες διὰ  
τὴν ἀρετὴν καὶ περὶ πάντα σεμν(ό-)  
τητα τειμῆσαι ἱκόνι γραπτῇ ἐνόπλῳ ἐπιχρύσῳ, ἦν καὶ ἐξεῖναι  
ἀναθεῖναι τῷ Μηνογένῃ ἐν ᾧ ἂν βούλη-  
ται τῶν τῆς Ἀσίας τῶπων γενομένης ἐπιγραφῆς· οἱ ἐπὶ τῆς Ἀσίας  
Ἑλλήνες ἐτίμησαν Μηνογένην  
Ἰσιδώρου τοῦ Μηνογένους Σαρδιανόν, ἄνδρα ἀγαθόν καὶ τίμιον τῇ  
Ἀσίᾳ·

IX. Ἐδοξεν τοῖς ἐπὶ τῆς Ἀσ(ί)ας Ἑλλήσιν· γνώμη τοῦ ἀρχιερέως θεᾶς  
Ῥώμης καὶ Αὐτοκράτορος Καίσαρος  
90 θεοῦ υἱοῦ Σεβαστοῦ Φιλιστήους τοῦ Ἀπολλοδώρου τοῦ Ἀπολλοδώ-  
ρου φιλοπάτριδος Σμυρναίου· ἐπεὶ  
Μηνογένης Ἰσιδώρου τοῦ Μηνογένου(s) Σαρδιανός, ἀνὴρ ἀγαθὸς καὶ  
ἐν τῇ πατρίδι πλείστη;  
ἀποδοχῆς τυγχάνει ἐπὶ τε καλοκάγαθία καὶ σεμνότητι καὶ πρεσβήαις  
ταῖς πρὸς τὸν Σεβαστὸν καὶ τῇ  
τῶν ἐνπεπιστευμένων ἀρχῶν πίστει, χειροτονηθεὶς καὶ ἔκδικος τὸ  
δεύτερον ἀγνῶς καὶ ἐπιμε-  
λῶς τοῖς τῆς Ἀσίας πράγμασιν προσήδρευεν, οὐδένα καιρὸν πρὸς  
τὸ συμφέρον τῶν Ἑλ(λ)ήνων παριείς  
95 πάσῃ δὲ χρώμενος σπουδῇ, ἐφ' οἷς δίκαιός ἐστιν τετειμῆσθαι ἱκόνι  
γραφτῇ ἐνόπλῳ ἐπιχρύσῳ, ἦν  
καὶ ἀνατεθῆναι ἐν ἣ ἂν πόλει βούληται τῆς Ἀσίας γενομένης ἐπι-  
γραφῆς· οἱ ἐπὶ τῆς Ἀσίας ἐτίμησαν  
Ἑλλήνες Μηνογένην Ἰσιδώρου τοῦ Μηνογένους Σαρδιανόν, τὸ  
δεύτερον ἔκδικον, καὶ ἀνα-  
στραφέντα ἀγνῶς καὶ συμφερόντως τῇ Ἀσίᾳ, ἀρετῆς ἕνεκα πάσης.

X. Ἐδοξεν τοῖς ἐπὶ τῆς Ἀσίας Ἑλλήσιν, γνώμη Μάρκου Ἀντωνίου  
Λεπίδου Θυατιρηνοῦ, τοῦ ἀρχιερέως καὶ

- 100 ἀγωνοθέτου διὰ βίου τῶν μεγάλων Σεβαστῶν Καισαρῶν θεᾶς  
 Ῥώμης καὶ Αὐτοκράτορος Καίσαρος  
 θεοῦ υἱοῦ Σεβαστοῦ, ἀρχιερέως μεγίστου καὶ πατὴρ τῆς πατρίδος καὶ  
 τοῦ σύνπαντος τῶν ἀνθρώπων  
 γένους· ἐπεὶ Μηνογένης Ἰσιδώρου τοῦ Μηνογένους Σαρδιανός, ἀνὴρ  
 γένους ἐνδοξοτάτου  
 καὶ πολλὰ παρὰ τῇ πατρίδι ἠνδραγαθηκότος διὰ τε ὧν ἐπιστεύθη  
 ἀρχῶν καὶ ἱερωσυνῶν, πρεσβεύ-  
 σας τε καὶ πρὸς τὸν Σεβαστὸν Καίσαρα ὑπὲρ τε τοῦ κοινῷ τῶν  
 Ἑλλήνων καὶ τῆς πατρίδος, καὶ πάντα  
 105 <καὶ πάντα> κατορθωσάμενος προσηκόντως καθὼς τὰ ἀποκρίματα  
 περιέχει, γενόμενος δὲ καὶ τῆς  
 Ἀσίας τὸ τρίτον ἔκδικος, καὶ ἀναστραφεὶς ἀγνῶς καὶ συμφερόντως  
 τοῖς τῆς Ἀσίας πράγμασιν, ὡς  
 μάλιστα ἐπηνῆσθαι καὶ τιμηῆσθαι αὐτὸν παρ' ὅλον ἐν ταῖς  
 ἀρχαιρεσίαις, δίκαιον δὲ ἐστίν καὶ νῦν  
 μαρτυρῆσαι τῷ ἀνδρὶ ὅτι οὐδέποτε ἐνλίπει τοῖς κοινοῖς τῆς Ἀσίας  
 πράγμασιν, αἰεὶ ποτε δὲ αἷτιος παν-  
 τὸς ἀγαθοῦ γίνεται· δι' ὃ δεδ(δ)χθαι τῷ κοινῷ τῶν Ἑλλήνων  
 τιμηῆσθαι αὐτὸν ἰκόνι γραπτῇ ἐνόπλῳ  
 110 ἐπιχρύσῳ, ἣν καὶ ἀνατεθῆναι ἐν ἣ ἂν πόλει βούληται τῆς Ἀσίας  
 γενομένης ἐπιγραφῆς· οἱ ἐπὶ τῆς Ἀσί-  
 as Ἕλληνες ἐτίμησαν Μηνογένην Ἰσιδώρου τοῦ Μηνογένους  
 Σαρδιανόν, γενόμενον τρις ἔκ-  
 δικον καὶ ἀναστραφέντα πιστῶς καὶ ἀξίως τοῦ γένους, ἀρετῆς ἕνεκα  
 πάσης· τιμηῆσθαι δὲ καὶ  
 Ἰσιδωρον Μηνογένους τοῦ Ἰσιδώρου Ἀσιανόν, τὸν υἱὸν αὐτοῦ  
 γεγεννημένον ἐπὶ ταῖς καλλίσταις  
 ἐλπίσιν, καὶ ἀνατεθῆναι αὐτοῦ ἰκόνα ἑνοπλον ἐπίχρυσον ἐν ἣ ἂν  
 πόλει βούληται τῆς Ἀσίας Μηνο-  
 115 γένης ὁ πατὴρ αὐτοῦ γενομένης ἐπιγραφῆς· οἱ ἐπὶ τῆς Ἀσίας  
 Ἕλληνες ἐτίμησαν Ἰσιδωρον Μηνογέ-  
 νους τοῦ Ἰσιδώρου Ἀσιανόν τὸν Μηνογένους υἱόν, διὰ τὴν τοῦ πατρὸς  
 αὐτοῦ πρὸς τὴν Ἀσίαν σπουδὴν  
 τε καὶ εὐνοίαν, ἀρετῆς ἕνεκα πάσης· ἐξῆναι τε τῷ Μηνογένῃ τὰ ἴδια  
 τίμια καὶ τὰ τῶν προγόνων ἐν  
 στήλῃ μαρμαρινῇ ἐνχαράξαι ἣν καὶ ἐπιτετράφθαι αὐτῷ ἐν ἣ ἂν  
 βουληθῇ τῆς Ἀσίας πόλις· ἡ ἱερῷ ἀναστή-  
 σαι, πεμφθῆναι δὲ τοῦδε τοῦ ψηφίσματος τὸ ἀντίγραφον πρὸς  
 Σαρδιανούς ἐσφραγισμένον τῇ ἱερᾷ σφ(ρ)αγίδι.

- 120 XI. "Εδοξ(ε)ν τῇ βουλῇ περὶ ὧν εἰσὴν(γ)ειλαν οἱ στρατηγοὶ Ποσιδώνιος  
 Νικομάχου ὁ καὶ Νεικόμαχος καὶ Μωγέτης  
 καὶ Παρδαλας καὶ Μοσχίων· ἐπειδὴ Μηνογένης Ἰσιδώρου τοῦ  
 Μηνογένους, ὁ ἑκδικος τὸ τρίτον τῆς Ἀσίας,  
 ἀνὴρ ἀγαθὸς καὶ εὐγενής, ἀπὸ τῆς πρώτης ἡλικίας σπουδάσας περὶ  
 ἀρετῇ, τέλειος ἀνὴρ γέγονεν, πισ-  
 τευθεὶς τε παρὰ τῆς πατρίδος ἀρχὰς τιμιωτάτας ἐν πάσαις  
 ἀνέστραπται ἀγνῶς καὶ ἐπιμελῶς καὶ  
 πιστῶς, πρεσβεύσας τε πρὸς τε τὸν Σεβαστὸν καὶ τοὺς ἄλλους  
 ἡγεμόνας ἐπιτυχῶς καλλίστοις  
 125 ἀποκρίμασιν τὴν πατρίδα ὑπὲρ τῶν συμφερόντων κεκόσμηκε, τῇ τε  
 παρὰ τοῖς Ἕλλησι διαπρέπων  
 γνῶσει ἡξίωται τρὶς τῆς αὐτῆς ἀρχῆς διὰ βίον πιστὸν καὶ ἥθη  
 ἀγαθὰ καὶ ἀνδρῆαν, ἐφ' οἷς ἅπασιν ἡ βου-  
 λὴ ἐπαινέσασα αὐτὸν καὶ ἐπὶ τῷ ἱεροπρεπῶς τὴν Περγαμηνῶν  
 ἱερωσύνην ἄρξαι ἔκρινε τιμῆσαι· δε-  
 δόχθαι τε τιμῆσθαι αὐτὸν ἰκόνι χαλκῇ, ἧς ἀνατεθείσης ἐν τῇ ἀγορᾷ  
 γενέσθαι τὴν ἀρμόζουσαν ἐπι-  
 γραφήν, τετιμῆσθαι δὲ αὐτοῦ καὶ τὸν υἱὸν Ἰσιδώρον ἰκόνι γραπτῇ  
 ἐνόπλῳ ἐπιχρύσῳ, ἧς ἀνατεθείσης ἐν  
 130 τῷ παιδικῷ τυχλῖν τῆς προσηκούσης τοῖς ἐψηφισμένοις ἐπιγραφῆς·  
 ἐπετράπη τε αὐτῷ τὸ ψήφισμα  
 ἐνχαράξαι εἰστήλην καθὼς καὶ οἱ Ἕλληνες ἐψηφίσαντο.

- XII. "Εδοξεν τῇ βουλῇ περὶ ὧν ἰσὴνγειλεν Χρυσόγονος Χρυσογόνου  
 νεώτερος Οπινας, ὁ γραμ(μ)ατεὺς τοῦ δήμου  
 τὸ δεύτερον καὶ ἀντάρχων τῶν στρατηγῶν· ἐπιδὴ ἐπελθόντες οἱ ἐν  
 τῷ ἱερῷ τοῦ τε Πολιέως Δίδος  
 καὶ τῆς Ἀρτέμιδος οἰκοῦντες ἡτήσαντο εὐχαριστίας ἔνεκαν καὶ ὧν  
 πεπόνθασιν εὖ ἐκ Μηνογένου[υς  
 135 τοῦ Ἰσιδώρου τοῦ Μηνογένους, ἀνδρὸς ἀγαθοῦ καὶ παρὰ τε τῇ  
 πατρίδι τῆς καλλίστης τυγχάνοντος ἀπ[ο-  
 δοχῆς τε καὶ μαρτυρίας καὶ παρὰ τοῖς Ἕλλησιν τιμῆς, οἱ τρὶς ἤδη  
 ἑκδικον αὐτὸν πεποίηνται ἑατῶν, ἰκὼνα  
 γραπτὴν ἑνοπλὸν ἐπίχρυσον τοῦ υἱοῦ αὐτοῦ ἀναθῆναι ἐπιτραπῆναι  
 αὐτοῖς Ἰσιδώρου τοῦ Μηνογένους τοῦ  
 Ἰσιδώρου Ἀσ[ια]νοῦ, καὶ ἡ βουλὴ διὰ τε τὸν πατέρα αὐτοῦ  
 Μηνογένην καὶ διὰ τοὺς αἰτουμένους ἐπέτρεψε· δι-  
 δόχθαι ἀνατεθῆναι τὴν ἰκὼνα αὐτοῦ ἐν τῷ ἱερῷ τῆς Ἀρτέμιδος, ἐφ'  
 ἧς καὶ γενέσθαι τὴν οἰκείαν ἐπιγραφὴν.



## TRANSLATION

The League of the Hellenes in Asia, the People of the Sardians and the Chamber of Elders honored Menogenes, son of Isidorus the son of Menogenes, as hereunder written:

I. On the report of Metrodorus, son of Conon, Cleinias, Musaeus and Dionysius, generals: WHEREAS Gaius Julius Caesar, the eldest of the sons of Augustus has, as was ardently desired, assumed in its full splendor the pure white toga, in lieu of that with the purple border, and all people rejoice to see the united prayers ascending to Augustus on behalf of his sons: and WHEREAS our city, in view of so happy an event, has decided: THAT the day which raised him from a boy to the completeness of manhood shall be a sacred day, on which annually everyone shall wear wreaths and festal apparel, when the generals of the year shall perform sacrifices to the gods, shall, through the sacred heralds, make supplications for his welfare, and shall unite in consecrating an image of him, which they shall instal in his father's temple; THAT on the day when the city received the good news and when the decree was adopted, on that day, too, wreaths be worn and sumptuous sacrifices be offered to the gods; and THAT an embassy respecting these matters be sent to Rome to congratulate him and Augustus; RESOLVED by the Council and the People: THAT ambassadors chosen among the most eminent men be despatched to bear salutations from the City, to present to him the copy of this decree sealed with the People's corporate seal, and to discourse with Augustus respecting the common interests of Asia and of the City.

(The ambassadors chosen were Iollas, son of Metrodorus, and Menogenes, son of Isidorus the son of Menogenes.)

II. Emperor Caesar Augustus, son of the god, supreme pontiff, vested with tribunician authority for the 19th year, to the Magistrates, Council and People of the Sardians, greeting: Your ambassadors, Iollas, son of Metrodorus and Menogenes, son of Isidorus the son of Menogenes, had audience of me in Rome and presented the decree sent by you, wherein you make known your resolutions in respect to yourselves, and congratulate me on the coming to full manhood of the elder of my sons. I commend your earnest endeavor to demonstrate to me and all mine your gratitude for the benefits conferred on you by me. Farewell.

III. On the report of the generals: WHEREAS Menogenes, son of Isidorus the son of Menogenes, assessor of taxes for the

year now ending, a gentleman by birth, discharged his official duties with care and energy, and was sent to Rome as ambassador to Augustus Caesar, to Gaius Caesar the eldest of his sons, and to the other personages to whom he conveyed the decrees on behalf of the City and of the League of the Hellenes; and WHEREAS he performed this embassy with great dignity in a fashion worthy of the city, and at his audience with Augustus expressed the city's joy on Gaius' account and its loyalty to all his house; and WHEREAS he appeared before the duly convened assembly of the People and reported upon his embassy, and the People, having received him and from the replies that he brought back having learned his diligence and care, were moved to honor him: RESOLVED by the Council: THAT his honors be postponed till the legal time, but that the People's testimony to him be declared by this decree and that on these grounds also he be held in the highest esteem.

IV. On the report of the generals: WHEREAS Menogenes, son of Isidorus the son of Menogenes, member of the Council, and designated in the year now ending by the League of the Hellenes in Asia as its advocate, a man full of zeal for his native city, has in everything shown his loyalty to the interests of the People by serving as ambassador and advocate and by spending money for its benefit; and WHEREAS, on behalf of the Hellenes, the People, and our Chamber of Elders he proceeded to Rome, to the god Augustus Caesar and to his son Gaius Caesar, and thus by the replies that he brought back from Augustus shed great distinction on those who sent him out; and WHEREAS for upright and faithful conduct, worthy of his family, in the offices and public burdens conferred upon him by his native city, he is held in the highest esteem, for which reason, as well as for his general conduct and for his loftiness of character in all things, the People were moved to honor him; now that it is the legal time, RESOLVED by the Council and the People: THAT he be commended, that he be honored with a painted portrait on a gilt shield and with a marble portrait-image, and that these be set up in the market-place and inscribed as follows:

*The People honored Menogenes son of Isidorus  
the son of Menogenes, who went to Rome as am-  
bassador to Augustus Caesar and to his son  
Gaius Caesar; who was advocate of the Hellenes;  
and whose conduct was upright and faithful.*

V. Heracon, son of Heracon, warden of the gymnasium of the Elders, and Apollonius Patagas, son of Diodorus, the son of Hermippus, auditor, made this motion: "WHEREAS the report upon his embassy has been made by Menogenes, son of Isidorus the son of Menogenes, assessor of taxes of our city for the year now ending, a man rich in all noble qualities, who, in the offices entrusted to him by his native city, has acted with care, faithfulness and integrity; and WHEREAS on these grounds, and because of the self-restraint and propriety of his general life, he has received from the People and the Chamber of Elders the esteem that is his due, for his embassy on behalf of the City and of the League of the Hellenes to Augustus, to Gaius the eldest of his sons and to the other leading men; and WHEREAS he has delivered replies which are worthy of our Chamber, and has shown kindly zeal in upholding its prestige even in the eyes of the leading men; and WHEREAS the Chamber of Elders, having received him with favor, has decided now by its decree to testify its genuine and fitting commendation, and to take steps at the proper time for paying him the honors due to him; RESOLVED: that it be done as above written.

VI. Heracon, son of Heracon, warden of the gymnasium, and Apollonius Patagas, son of Diodorus the son of Hermippus, auditor, made this motion: WHEREAS Menogenes, son of Isidorus the son of Menogenes, assessor of taxes of our city for the year now ending, a gentleman and son of a father honored for his lineage, has from childhood displayed decorum and justice (?) in his character and in the sober tenor of his general life, has proved in all respects an excellent man, has received that esteem which is his due, and, through his official acts, has shown zeal and loyalty to his native city; and WHEREAS, when chosen to go to Rome, on behalf of the League of the Hellenes and of his native city, as ambassador to Emperor Caesar Augustus and to Gaius his son, he successfully performed his mission on behalf also of the Elders; and whereas on a former occasion the Elders commended him, and now that the legal time has come, have decided also to honor him; RESOLVED: that he be honored with a painted portrait on a gilt shield to be placed in the Hall of the Elders, and to be thus inscribed:



*The Chamber of Elders honored Menogenes, son of Isidorus the son of Menogenes, a gentleman, who went with success to Rome on behalf also of the Chamber of Elders, as ambassador to Augustus, to Gaius his son, and to the other leading men; in recognition of his noble qualities and of his loyalty to the Chamber.*

VII. Charinus, son of Charinus, citizen of Pergamum, high-priest of the goddess Rome and of Imperator Caesar Augustus, son of the god, to the Magistrates, Council, and People of the Sardians, greeting: A meeting for the election of officials having been convened, and the hundred and fifty men from the cities having assembled, they were unanimously moved to honor Menogenes, son of Isidorus the son of Menogenes, your fellow-citizen, advocate for the current year of the League of the Hellenes in Asia, for his conspicuous loyalty to Asia, and for having discharged his official duties with integrity and for the public good, with a painted portrait on a gilt shield to be placed in any city of Asia that he may wish and to bear this inscription:

*The Hellenes in Asia honored Menogenes, son of Isidorus the son of Menogenes, citizen of Sardes, the advocate, who discharged his official duties with integrity and for the good of Asia.*

We have therefore written to you about his honors for your information.

VIII. Demetrius, son of Heracleides, citizen of Mastaura, high-priest of the goddess Rome and of Imperator Caesar Augustus, son of the god, to the Magistrates, Council and People of the Sardians, greeting: At their meeting for the election of officials, the Hellenes in Asia were moved to honor Menogenes, son of Isidorus the son of Menogenes, your fellow-citizen, for his noble qualities and for the loftiness of his character in all respects, with a painted portrait on a gilt shield, which Menogenes may place in any spot in Asia that he may wish, inscribed as follows:

*The Hellenes in Asia honored Menogenes, son of Isidorus the son of Menogenes, citizen of Sardes, a man good and conferring honor on Asia.*

IX. It was resolved by the Hellenes in Asia, on motion of the high-priest of the goddess Rome and of Imperator Caesar Augustus, son of the god, Philistes, the son of Apollodorus the son of Apollodorus, lover of his city, citizen of Smyrna: WHEREAS Menogenes, son of Isidorus the son of Menogenes, citizen of Sardes, a good man, is in his native city held in the greatest esteem for his gentlemanly qualities, his loftiness of character, his embassies to Augustus, and the faithfulness shown in the offices entrusted to him; and WHEREAS, having been elected advocate for a second term, he has honestly and carefully watched over the concerns of Asia, neglecting no opportunity but displaying all zeal to promote the interests of the Hellenes; now therefore he deserves to be honored with a painted portrait on a gilt shield, to be placed in any city of Asia that he may wish, and to bear this inscription:

*The Hellenes in Asia honored Menogenes, son of Isidorus the son of Menogenes, citizen of Sardes, advocate for a second term, who conducted himself honestly and for the good of Asia; in recognition of all his noble qualities.*

X. It was resolved by the Hellenes in Asia, on motion of Marcus Antonius Lepidus, citizen of Thyatira, the high-priest and president for life of the great Augustan Caesarean games of the goddess Rome and of Imperator Caesar Augustus, son of the god, supreme pontiff, father of his country and of the whole human race: WHEREAS Menogenes, son of Isidorus the son of Menogenes, citizen of Sardes, member of a most illustrious family which has done many good deeds for its native city in the offices and priesthoods entrusted to it, served as ambassador to Augustus Caesar on behalf of the League of the Hellenes and of his native city, and fulfilled all his tasks well and in a fitting manner as shown by the tenor of the replies: and WHEREAS he became for a third term advocate of Asia, acquitted himself uprightly and with advantage to the interests of Asia, and has in consequence been especially commended and exceptionally honored in the assemblies for the elections of officials; and WHEREAS now again it is fitting to bear this man witness that he never fails in his duty to the general interests of Asia, but is always a prime mover in all good; therefore RESOLVED by the League of the Hellenes: THAT he be honored with a painted

portrait on a gilt shield, to be placed in any city of Asia that he may wish and to bear this inscription:

*The Hellenes in Asia honored Menogenes, son of Isidorus the son of Menogenes, citizen of Sardes, who was advocate three times, and who acquitted himself faithfully and in a manner worthy of his lineage; in recognition of all his noble qualities;*

and that Isidorus, son of Menogenes the son of Isidorus, citizen of Asia, his son born with the fairest hopes, be also honored; that a portrait of him on a gilt shield be placed in any city of Asia that his father Menogenes may wish, inscribed as follows:

*The Hellenes in Asia honored Isidorus, son of Menogenes the son of Isidorus, citizen of Asia, the son of Menogenes, on account of his father's zeal and loyalty toward Asia; in recognition of all his noble qualities;*

that Menogenes be authorized to engrave on a marble stele his own honors and those of his ancestors; that he be permitted to set that stele up in any city or sacred precinct of Asia that he may wish; and that the copy of this decree, sealed with the sacred seal, be sent to the Sardians.

XI. It was resolved by the Council, on the report of the generals, Posidonius, son of Nicomachus, called also Neicomachus, Mogetes, Pardalas, and Moschion: WHEREAS Menogenes, son of Isidorus the son of Menogenes, advocate of Asia for a third term, a good man of noble birth, has from his earliest years been zealous in good deeds; has shown himself a perfect man; has been entrusted by his native city with the most honorable offices, in all of which he has acquitted himself uprightly, carefully and faithfully; has served with success as ambassador to Augustus and to the other leading men; by their excellent replies has promoted the interests of his native city; and has been so conspicuous among the Hellenes for his knowledge that he has thrice been considered worthy of the same office on account of his faithful conduct, high character and manliness; for all of which reasons the Council has commended him and has also decided to honor him for having discharged with proper devotion the duties of the priesthood of the Pergamenes; RESOLVED that he be honored with a bronze portrait-effigy to be set up in the market place



and suitably inscribed; and that his son, Isidorus, also be honored with a painted portrait on a gilt shield to be placed in the Hall of the Boys and to bear an inscription corresponding with the terms of this decree.

(Permission was also given him to engrave the decree on a stele, as the Hellenes in their decree provided.)

XII. It was resolved by the Council with regard to the report of Chrysogonus Opinas the younger, son of Chrysogonus, clerk of the People for a second term and vice-gerent of the generals: WHEREAS the Residents in the sacred precinct of Zeus Polieus and of Artemis applied to us, and because of their gratitude for the benefits received by them from Menogenes, son of Isidorus the son of Menogenes, a good man, possessing the highest esteem and testimonials from his native city, as well as honors from the Hellenes who have now thrice made him their advocate, petitioned that leave be given them to set up a painted portrait on a gilt shield of his son Isidorus, the son of Menogenes the son of Isidorus, citizen of Asia: and WHEREAS the Council, for the sake of his father, Menogenes, and of the petitioners granted this leave: RESOLVED, that his portrait be set up in the sacred precinct of Artemis and that it also bear its own suitable inscription.

#### ANALYSIS AND IMPORTANCE OF INSCRIPTION

This stele bears in a script well cut and almost as fresh as new, a collection of public resolutions awarding distinctions to Menogenes. It resembles the Iollas pedestal (*A.J.A.* XVII, 1913, pp. 29 ff.), only Menogenes engraved all these resolutions *in extenso*, whereas Iollas summarized his by adding up all the statues, portraits, etc.

It contains a letter from Augustus to the Sardians, 5 B.C. (II), two letters to the Sardians from the president of the Union or League of the cities in the province of Asia, *κοινὸν Ἀσίας* (VII, VIII); two decrees of that Union (IX, X), three decrees of the Sardian Council (III, XI, XII), two decrees of the Sardian Elders or *γέροντες* (V, VI), two decrees of the Sardian Council and People (I, IV). All are connected with incidents in the career of the Sardian citizen, Menogenes, one of the ambassadors sent by the Sardians to congratulate Augustus on the coming of age of his grandson Gaius (January, 5 B.C.). After this, Menogenes was

for three consecutive years advocate, ἑκδικος, of the Union or League above mentioned, and, probably for one year only, priest of Rome and Augustus at Pergamum. While overmuch space is, as usual, taken up with honorific verbiage, yet on several points these documents give valuable information:

I. They throw light on the relations of the cities of Asia to Rome and to Augustus. He is still no more than one among the leading statesmen (ll. 58, 74, 124), but to him are referred questions affecting Sardes and the province of Asia (ll. 20, 25, 104).

II. As to the *Koinon*, we learn (a) the names of the four high priests who successively presided over it from September 23, 5 B.C. to September 22, 1 B.C.—the only such series known to us in the whole history of that federation; (b) the fact that Menogenes was its advocate for three years.

III. Respecting Sardes itself, we are informed (a) as to the board of *strategi* and the town-clerk (γραμματεὺς); (b) as to the Chamber of Elders (γερονσία) and its officials; (c) as to the tax-assessor (εκλογιστής); (d) as to the temple of Zeus Polieus being within the same precinct as that of Artemis; (e) as to the probable existence of an association composed of dwellers in that precinct.

#### DATE

The dating of most of the documents is fairly certain, owing to the fact that No. I must date from the spring of 5 B.C. and No. X not earlier than 2/1 B.C., while between those limits the dates of the Nos. II to IX can be assigned from internal evidence. *Inscripfen von Priene*, No. 105 (= *O.G.I.* 458) of 9/8 B.C. shows that the Asian year began on September 23, and that the elections (ἀρχαιρεσίαι) were held not less than 50 days before this, *i.e.* about August 1 (ll. 82–84). We may then approximately date our documents as follows:

September 23, 6 B.C., to September 22, 5 B.C. being the year in which Menogenes was εκλογιστής and went to Rome, Metrodorus, Cleinias, etc., being *strategi* (this is probable, although at Sardes the official year is not known).

No. I. Dated just after receipt of the news (*i.e.*, about April 1, 5 B.C.) of Gaius' *deductio in forum* which took place about January 1, 5 B.C. (cf. Gardthausen, *Augustus und Seine Zeit*, I, p. 1120).

No. II. Dated about July 1, 5 B.C., just after Augustus was vested with tribunician power for the nineteenth time.<sup>1</sup> The title "Cos. XII" is omitted, probably because Augustus resigned the consulate soon after Gaius' coming of age (Suet. Augustus, 26, Mommsen, *Res Gestae Divi Augusti*.<sup>2</sup> p. 52).

Nos. III and V. Dated about September 1, 5 B.C., just when Menogenes had got home from his embassy; sixty days are an ample allowance for each of his journeys to and from Rome, cf. Friedländer, *Darstellungen aus der Sittengeschichte Roms*<sup>8</sup> II, pp. 31-2; C.I.L. XI, 1421, l. 25; Riepl, *Das Nachrichtwesen des Altertums mit besonderer Rücksicht auf die Römer*, 1913, pp. 217 ff.

September 23, 5 B.C., to September 22, 4 B.C.=the year in which Menogenes was ἑκδικος for the first time, and Charinus was high-priest.

Nos. IV and VI. Probably dated soon after beginning of Asian year, *i. e.*, about October–November, 5 B.C., for the τιμαί, formerly delayed, would probably be awarded as soon as it was legal to award them.

No. VII. Probably dated early in August, 4 B.C., while Menogenes was still ἑκδικος (τὸν καθ' ἔτος ἑκδικον), and the ἐκκλησία ἀρχαιρετική (l. 76) would be that of August, 4 B.C.

September 23, 4 B.C. to September 22, 3 B.C.,=the year in which Menogenes was ἑκδικος for the second time, and Demetrius was high-priest.

No. VIII. Probably dated in August or September, 3 B.C., for the ἀρχαιρεσίαι (l. 85) seem to be those of August, 3 B.C.

September 23, 3 B.C., to September 22, 2 B.C.=the year in which Menogenes was ἑκδικος for the third time, and Philistes was high-priest.

No. IX. Probably dated late in 3 B.C. or early in 2 B.C., after Menogenes had completed his second term as ἑκδικος, but before the κοινόν had received news of Augustus' being named *pater patriae* in February, 2 B.C.

September 23, 2 B.C., to September 22, 1 B.C.=the year in which Menogenes was priest of the Imperial municipal cult at Pergamum, and Marcus Antonius Lepidus was high-priest.

No. X. Probably dated late in 2 B.C., after Menogenes had completed his third term as ἑκδικος, and the ἀρχαιρεσίαι (l. 107)

<sup>1</sup> This lasted from June 27, 5 B.C., to June 26, 4 B.C. (cf. *Ins. Br. Mus.* 522, notes).



are probably those of August, 2 B.C. No. X would thus be the first of our documents in which *pater patriae* could be mentioned.

No. XI and No. XII were probably passed at the end of this year, for ὁ ἐκδικος τὸ τρίτον (l. 121) need not mean more than οἱ τρις ἤδη, etc. (l. 136), and does not seem necessarily to imply that Menogenes was actually serving his third term when No. XI was passed. Probably Posidonius, etc., were *strategi*, and Chrysogonus clerk in this year, though of course it is possible that the official year of Sardes did not correspond with that of Asia.

#### COMMENTARY

Line 1. Τὸ κοινὸν τῶν ἐπὶ τῆς Ἀσίας Ἑλλήνων (also in ll. 40, 77) a common expression in Greek inscriptions of Roman times from Asia Minor. It is the full title of the League<sup>1</sup> of the cities of Asia, more shortly expressed as τὸ κοινὸν τῶν Ἑλλήνων (ll. 32, 58, 68, 104, 109), or οἱ ἐπὶ τῆς Ἀσίας Ἑλληνες (ll. 80, 85, 87, 89, 96, 99, 110, 115), or οἱ Ἑλληνες (ll. 43, 51, 94, 125, 131, 136), or ἡ Ἀσία (ll. 20, 78, 80, 87, 88, 94, 106, 108, 116, 121). In many other inscriptions these forms and τὸ κοινὸν τῆς Ἀσίας also occur (cf. *O.G.I.*, No. 458, note 24 for many examples; cf. Syll. No. 677; Wiegand, *Milet*, 1908, Heft. II, p. 101, No. 3). In Cagnat, *Ins. Gr. ad res Rom. pert.* III, No. 603, l. 15, No. 671, l. 6, we have τὸ κοινὸν τῶν ἐπὶ τῆς Ἀσίας Ἑλλήνων; in *Jh. Oest. Arch. I.* XIV, 1911, Beiblatt, p. 127, τὸ κοινὸν τῶν ἀπὸ τῆς Ἀσίας Ἑλλήνων; in *O.G.I.* No. 490, l. 12, we have κοινοβούλιον τὸ τῆς Ἀσίας; in No. 504, ll. 15, 16, τὸ ἔθνος. It would seem as if all these expressions meant the same thing and were used at the same time. From Mark Antony's letter to this body (*Class. Rev.* VII, 1893, p. 477), it has been inferred that he was its organizer, about 40–32 B.C. (*Hermes*, XXXII, 1897, pp. 515–18), but the name, τὸ κοινὸν τῶν Ἑλλήνων, has been found to occur as early as 56–50 B.C. (cf. Wiegand, *Milet*, Heft. II, p. 101, No. 3, l. 43. On the κοινόν cf. also Ramsay, *C.B.* I, p. 478; Chapot, *La*

<sup>1</sup> It is difficult to translate the word κοινόν (= Latin *concilium* or *conventus*), which means common council or assembly or federation or union or league, most of these words being too formal and definite, whereas the κοινόν of Asia was an organization of town representatives with certain religious duties and observances thereto attached. We have adopted in the translation the word "league" because it is applicable to gatherings political, religious, or even athletic.

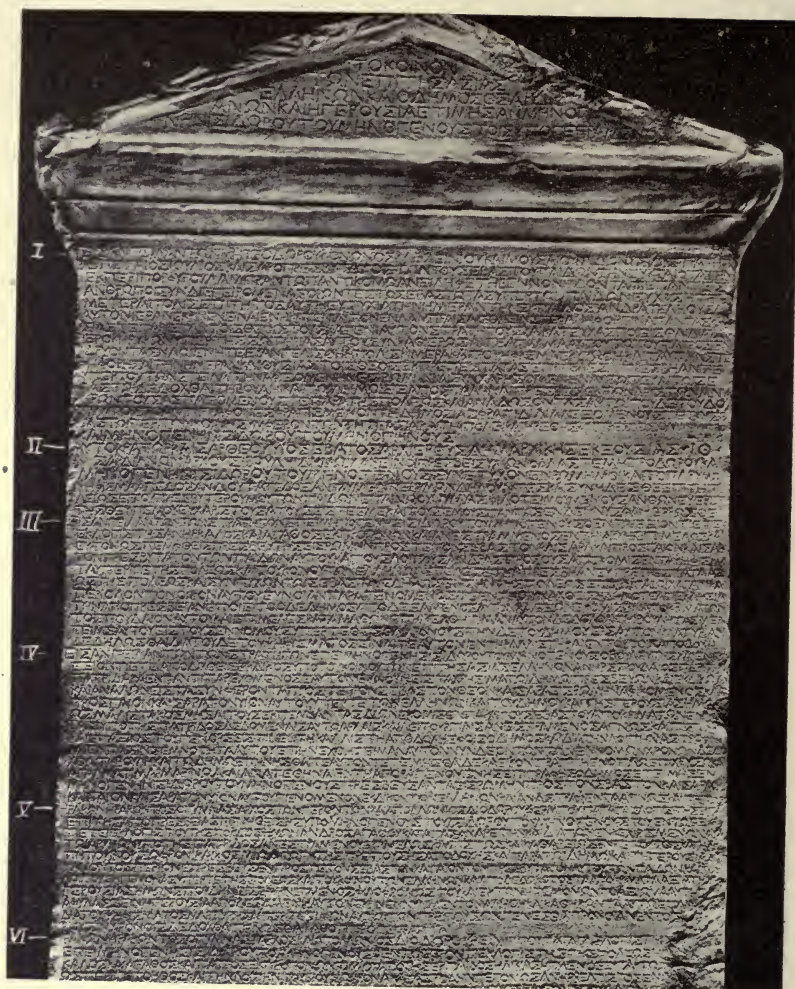


FIGURE 2.—INSCRIPTION NO. 29 FROM SARDES; UPPER HALF

*Prov. rom. proc. d'Asie*, pp. 464 f.). For the number of cities belonging to it, see below l. 77.

L. 4. On *γερονσια* cf. commentary on l. 52 and on No. 27, *A.J.A.* XVIII, 1914, pp. 68–69. Add to references there San Nicoló, *Aegyptisches Vereinswesen zur Zeit der Ptolemäer und Römer*, 1913, I, pp. 40 f.; Lévy, *R. Ét. Gr.* VIII, 1895, pp. 203 ff.; Ziebarth, *Das Griechische Vereinswesen*, pp. 113–116; Liebenam, *Städteverwaltung*, pp. 565 f.



L. 4. Μηνογένην. Since he held the priesthood of Rome and Augustus at Pergamum (*infra* l. 127) soon after 2 B.C., the year in which L. Caesar came of age, it seems highly probable that he is the Menogenes whose name occurs on the Pergamene coin bearing the heads and names of Gaius and Lucius Caesar (*Brit. Mus. Cat. of Coins, Mysia*, p. 140, No. 250; von Fritze, *Abh. Preuss. Akad. 1910, Die Münzen v. Perg.* p. 92). Among the Pergamene coins of about this period, one bears the name of 'Α. Φούριος, *ιερεύς* (v. Fritze, *ibid*; *Brit. Mus. Cat. of Coins, Mysia*, p. 138, No. 238), so our Menogenes may have issued the coin in honor of Gaius and Lucius while serving as *ιερεύς* at Pergamum. He appears to have issued, about fifteen years later, *i.e.*, after the accession of Tiberius (A.D. 14), another coin at Pergamum bearing the words *Μηνογένης* and *Σεβαστοί* with the heads of Augustus and Tiberius (*Brit. Mus. Cat. of Coins, Mysia*, p. 140; Waddington, *Fastes*, No. 68). This may have been done during a second tenure of the same priesthood. There existed at Sardes, about 200 A.D., a place or building called *Μηνογένειον* (*Mouseion*, II, 1876-8, p. 25), which was probably (like the *Διοδώρειον* at Pergamum, the *'Αράτειον* at Sicyon, the *Ξενώνηον* at Thyatira: cf. K.P. II, p. 41, No. 74) the burial place of some heroized benefactor; and it is possible that he may have been our Menogenes. The name Menogenes (*'Αλέξανδρο[s] Μηνογένου[s]*) also occurs on a Sardian coin, cf. Babelon, *Inv. Wadd.* 5212: *Brit. Mus. Cat. Lydia*, p. c; but it is so common a name in Lydia (cf. K.P. I, Nos. 78, 96, 108, 193; II, Nos. 81, 99) that we cannot be sure of the identifications suggested.

L. 5. The name Isidorus occurs at Sardes in No. 16 (cf. *A.J.A.* XVIII, 1914, p. 52). *Τοῖς ὑπογεγραμμένοις*. One M is omitted, but a small M is inserted above the line over the space between M and E, as can be seen in the photographs of both stone and squeeze. In Le Bas-Wadd. 1221, we have *τετιμῆσθαι . . . ταῖς ὑπογεγραμμέναις τειμαῖς*, cf. also K.P. I, No. 27b, l. 14. In *O. G. I.* No. 338, l. 11, etc. we have same form as here.

L. 6. *Εἰσανγελάντων Μητροδώρου . . . Διονυσίου στρατηγῶν*. There was not room in the line for the last two letters of *στρατηγῶν*, so ΩΝ is inscribed on the moulding just above ΗΓ. The father's name is given with the first name (as in l. 120), so that Metrodorus, son of Conon, cannot be identified with



the priest Metrodorus, the son of Menecrates (*Mouseion*, II, 1876–8, p. 59, No. 141), nor with Metrodorus, son of Artemidorus (cf. 'Ins. from Sardes,' *J.H.S.* XXIX, 1909, p. 155). The name Μουσαῖος is borne by a third century Sardian M. Δύρ. Μουσαῖος (*I.G.* III, 129) and appears on a Sardian coin of the time of Augustus (*Brit. Mus. Cat. Lydia*, p. ci). This Dionysius may have been the same as the priest of Rome Διονύσιος ὁ Ἀθηναῖον (*Mouseion*, III, 1878–80, p. 182, No. τοά). The formula εἰσαγγειλάντων . . . στρατηγῶν corresponds to the στρατηγῶν εἰσηγησαμένων of the Sardian decree in Josephus, *Ant.* XIV. 10. 24 (259), and is very frequent in inscriptions of Asia Minor; cf. Wilhelm, *Neue Beiträge* (*Sitzb. Wien. Akad.* CLXVI, 1, 1911), p. 58 for references. We here learn for the first time that the Sardian board of *strategi* had four members (cf. ll. 120–1) who were elected annually (l. 12), and whose functions were sometimes exercised by the town clerk (γραμματεὺς τοῦ δήμου, l. 133). In III, ll. 28 and 39, the *strategi* are also mentioned, but not by name. The fact that the father's name is used only with the first name in ll. 6 and 120 seems to indicate that the first men mentioned were the most important and perhaps chairmen of their respective boards. They would correspond to the στρατηγὸς πρῶτος of other inscriptions (cf. Liebenam, *op. cit.* pp. 559–563). On the *strategi* in general cf. Liebenam, *op. cit.* pp. 286, 558 f.; Chapot, *op. cit.* pp. 236 f., 241; *R. Ét. Gr.* XII, 1898, p. 268; *B.C.H.* XIV, 1890, p. 537, No. 2; K.P. I, p. 2. At Magnesia, Pergamum, Temnus (cf. Cicero, *pro Flacco*, 44), Cyzicus (cf. Hasluck, *Cyzicus*, p. 255), etc., there were five members of the board, but at Gordus in Lydia, as at Sardes, the number was four (cf. K.P. I, No. 170, where the clerk of the people is one of the four and all four have their fathers' names given).

L. 7. Γάϊος Ἰούλιος Καῖσαρ. Gaius and Lucius Caesar are almost always named without the *nomen* of their gens (so here in ll. 43, 51; in ll. 57, 69, 73 only Γάϊον). We find it, however, in *Syll.* No. 354 (Hypata), in *B.C.H.* XII, 1888, p. 15, No. 4 (Mylasa), and elsewhere applied to both brothers. Gaius, son of Agrippa and of Julia, the daughter of Augustus and Scribonia, born in 20 B.C. and adopted by Augustus in 17 B.C. (the *Kronprinz* as Gardthausen calls him), assumed the *toga virilis* on or soon after January 1, 5 B.C. (Mommsen, *Res Gestae Divi Augusti*<sup>2</sup> p. 52; Gardthausen, *op. cit.* p. 1120); and Augustus accepted his twelfth consulship in 5 B.C. in order to preside over the *deductio*

in forum of Gaius, just as three years later he accepted his thirteenth in order to preside over that of Lucius. For the life of Gaius and his relations to Asia Minor, cf. *O.G.I.* No. 459 and the references given there in note 4. He was sent with proconsular power to quiet affairs in the Orient in 1 A.D., was wounded in Armenia, and died in Lycia in 4 A.D. He received the title *stephanephorus* at Heraclea on Latmus for two years between 1 and 4 A.D. For the cult of Gaius and Lucius Caesar see Heinen, *Klio*, XI, 1911, pp. 176–7. For monuments to Gaius cf. Le Bas-Wadd., No. 1194; *Ins. Brit. Mus.* Nos. 213 and 892; Cagnat, *Ins. Gr. ad Res. Rom. Pert.* IV, Nos. 65–68, 79–80, 205, 248, 317; *O.G.I.* No. 459; for games in his honor cf. *Καيسάρηα τὰ τιθέμενα Γαίῳ Καίσαρι* in *Syll.* No. 677 = *S.G.D.I.* No. 3660, and cf. below on l. 100.

τῶν τοῦ Σεβαστοῦ παίδων. This is the usual designation of Gaius and Lucius Caesar; cf. *Ins. v. Perg.* Nos. 384 and 475; *Ath. Mitt.* XXVII, 1902, p. 96, No. 88.

L. 8. Sigma was omitted in κό(σ)μω. τε is a correction from δε, T being cut over the Δ. λαμπράν properly means pure white (cf. *toga pura* or *candida*) as in Polybius X, 4, 8, ἡξίλου τήβενναν αὐτῷ λαμπράν εὐθέως ἐτοιμάσαι. In St. James' epistle II, 2, λαμπρά ἐσθῆς (which occurs here in l. 11, cf. also Polyb. X, 5, 1) is translated "goodly apparel"; in Luke XXIII, 11, "gorgeous"; in Acts X, 30, "bright clothing"; but some scholars, following the Vulgate, think the meaning is "white" (cf. Rev. XV, 6). For τήβεννος cf. Dion. Hal. III, 61; Plut. *Rom.* 26. In Polybius X, 4, 8, Dion. Hal. II, 70; V, 47; VI, 13; Diod. V, 40, we have the feminine τήβεννα. In Dion. Hal. II, 70 occurs περιπόρφυρος τήβεννα, in Plut. *Rom.* 26, περιπόρφυρος τήβεννος, and in Polybius VI, 53, 7, we have περιπόρφυρος ἐσθῆς. In Plut. *Rom.* 25, περιπόρφυρος is used alone, as perhaps in this Sardes inscription, for the *toga praetexta* or *latioclavia*.

Ll. 10–11. τὴν ἡμέραν . . . ἱερὰν. Similarly at Cumae the eighteenth of October, on which Augustus assumed the *toga virilis*, was a festal day (Dessau, *Ins. Lat. Selectae*, No. 108). Also the birthday of Augustus was much celebrated (cf. *O.G.I.* 456, ll. 20, 29; 458, ll. 4, 22, 51). At Pergamum the day on which Diodorus Paspurus returned from his embassy to Rome was made ἱερὰ (*Ath. Mitt.* XXXII, 1907, p. 246, l. 36), and so also in *O.G.I.* 332, l. 14 was the day on which Attalus III came to Pergamum. For η for ει in τεληοῦσαν cf. examples cited on l. 15.

On λαμπραῖς (ἐ)σθῆσιν cf. *O.G.I.* 332, l. 39; *Ath. Mitt.* VII, 1882, p. 72, l. 39, and above on l. 8; αι was inscribed for ε, a mistake due to the αιs immediately preceding rather than to the pronunciation of αι as ε. στεφανηφορεῖν ἅπαντας. cf. ll. 14–15, στεφ(αν)ηφορῆσαι; cf. *B.C.H.* IX. 1885, p. 390, l. 34, of honors paid to Antiochus I: καὶ στεφανηφορῆσαι τοὺς τε συνέδρο[us] καὶ τοὺς ἄλλους τοὺς ἐν τῇ πόλει πάντας. On the whole subject of crowns cf. Köchling, *De coronarum apud antiquos vi atque usu*, 1914, especially pp. 40 ff.

L. 12. αι is omitted at the end of παριστάναι. For θυσίας παριστάναι cf. *O.G.I.* 332, n. 15.

L. 13. ἱεροκηρύκων . . . Repeating or chanting prayers was one of the duties of these temple officials: cf. *Ath. Mitt.* XXXII, 1907, p. 262: τὸν ἱεροκήρυκα μετὰ Μάριον Ἀκύλλιον ἐπέυχεσθαι καὶ Διοδώρῳ Ἑρῳίδου Πασπάρῳ εὐεργέτῃ; Wiegand, *Milet*, III, No. 145, l. 36: τὸν δὲ ἱεροκήρυκα ἐπέξασθαι τοῖς ἐκκλησιάζουσιν; Josephus *Ant.* XII, 2, 11: ἱεροκήρυκας καὶ θυτάς καὶ τοὺς ἄλλους οἱ τὰς κατευχὰς ἐποιῶντο. Prayers by the magistrates in person seem to have been decreed as having special solemnity, cf. ἐπιτάξαντος δὲ καὶ σπονδὰς καὶ κατευχὰς ὑπὸ τῆς συν[αρχίας] (*Ins. v. Magn.* 100 b. l. 17). The ἱεροκήρυκες were sufficiently important to be mentioned in dating documents; *Ins. Brit. Mus.* No. 587 a (Ephesus); *Denkschr. Wiener Akad.* XLV, 1897, p. 15 (Myra). For ἱεροκήρυκες at Pergamum, cf. *Ath. Mitt.* XXXII, 1907, p. 270; XXXV, 1910, p. 451.

L. 14. εὐαγγελισθῇ. This is another illustration of the anticipation of the Christian εὐαγγελίαι which prevailed in Asia Minor in the latter half of the first century B.C.; cf. *Ath. Mitt.* XVI, 1891, 145, ἐπιδιδόντα ἐν εὐαγγελίοις εὐφύχω[s]; *O.G.I.* No. 458, l. 41, εὐαγγελί[ων], and remarks of Wilamowitz, *Ath. Mitt.* XXIV, 1899, p. 293. τὸ ψήφισμα . . . ἐκυρώθη. This evidently refers to the present decree (ll. 6–20), passed on the very day on which the good news was received. That such rapid action was the rule in Hellenic cities of the period, is reported by Cicero, *pro Flacco*, 7, 16 (*totae res publicae sedentis contionis temeritate administrantur*) and 7, 17. For κυροῦσθαι in this sense, cf. Wiegand, *Milet*, II, No. 10, l. 26: τὸ ψήφισμα τὸ ἐκ Πανωνίου κυρωθέν; *Ins. v. Magn.* No. 100 b, l. 20: τὸ κεκυρωμένον ἐπὶ στεφανηφόρου Πολυκλείδου . . . ψήφισμα; *Ins. Brit. Mus.* No. 788 (Cnidus), ἐκυρώθη χειροτονία ἐν βουλῇ. This news cannot have taken over sixty days to reach Sardes from Rome. Gaius' death at Limyra in Lycia was



known in Pisa within forty days (February 21 to April 2, 4 A.D., cf. *C.I.L.* XI, 1421 = Dessau *Ins. Lat. Sel.* 140, ll. 21, 25; for other instances cf. Friedländer, *Darstellungen*<sup>8</sup>, II, pp. 31–2); so that if Gaius' *deductio in forum* took place soon after January 1 (*v. supra*), the day on which the news of it reached Sardes and this decree was passed cannot have been later than April 1, 5 B.C.

L. 15. The right half and downstroke of the first letter φ can still be seen, but the letters αν are entirely omitted in στεφ(αν)ηφορησαι. πρεσβήαν for πρεσβείαν, also in ll. 69, 92, but ἀποπρεσβείαν in l. 35. In l. 10 we have τεληοῦσαν for τελειοῦσαν, ll. 55, 93, 103, ἀρχήων for ἀρχείων, ll. 86, 117, Μηνογένη for Μηνογένει, l. 100 Καισαρήων, l. 126 ἀνδρήαν for ἀνδρείαν. For η = ει, an especial characteristic of early imperial times cf. *Ath. Mitt.* XXXVIII, 1913, p. 51 and references cited *A.J.A.* XVII, 1913, p. 35.

L. 19. δημοσία σφραγίδι. On the practice of sealing letters, which prevailed from very early times in Egypt and among the Greeks, cf. *Arch. f. Papsg.* I, 1901, pp. 71, 74; Wilhelm, *Arch. Ep. Mitt.* XX, 1897, p. 81; Thuc. I, 132, Eur. *Iph. in Aul.*, 321; Lucian, *Timon*, 22; Le Bas-Wadd. No. 1618; Herzog, *Koische Forsch.* p. 127, No. 3; and *I.G.* VII, 2711, l. 83, where δημοσία σφραγίς is the corporate seal of the Boeotian κοινόν. On the use of seals, cf. Bonner, *Cl. Philology*, III, 1908, pp. 399 ff. διαλεξιμένους. Perhaps this means more than to discuss or talk over. It may mean to discourse or even to deliver a set speech; cf. Stephanus, *Thesaurus*, II, 1211 "orationem publice habere"; cf. also Aristid. II, p. 417; Dio. Chrys. II, 1; cf. Herodian, III, 14, 8, of πρέσβεις who περί τε εἰρήνης διελέγοντο.

L. 20. περί τῶν κοινῇ συμφερόντων. From this, and from ll. 35, 44, 105, it appears that complimentary embassies, such as that of Menogenes, were sometimes used as a means of suggesting reforms or requesting redress of grievances. Matters of general interest to the province must have been discussed by the κοινόν. καὶ ἡρέθησαν. The decree ends with τῇ πόλει. A footnote such as this was often appended; cf. Herzog, *Koische Forsch.* No. 190, l. 21: εἰρέθησαν πρεσβευταὶ . . . ; *Ath. Mitt.* XXXII, 1907, p. 276; οἶδε κατεστάθησαν ἐπιμεληταὶ . . . Ἰόλλας Μητροδώρου may have been a son of the *strategus* mentioned in l. 6. On the name Iollas cf. *A.J.A.* XVII, 1913, p. 34. There was not room for the letters ΔΩΡΟΥ, so they were added in the

space below with a hyphen (not above as ΩN at end of l. 6). This sign (παραγραφή) was sometimes used as a sign of abbreviation or a mark of punctuation or between words (cf. *I.G.* V. 2, 6; Wilhelm, *Beiträge*, pp. 21 ff.; Larfeld, *Handbuch*, I, pp. 431 f; II, p. 584; *Gr. Epigr.* 1914, p. 304; *I.G.* III, 613), but here it is used as a real hyphen between syllables, not words, and is probably the earliest example.

L. 21. The stone reads Μηνογένην for Μηνογένης, a mistake corrected in l. 24, and Μηνογήνους for Μηνογένους.

Ll. 22-27. Allowing three months from the approximate date assigned to our first document (cf. *supra*) for the journey of the ambassadors to Rome and their interview with Augustus, we may date this letter soon after July 1, 5 B.C., *i.e.*, just after Augustus had entered on his nineteenth year of tribunician authority, which lasted from June 27, 5 B.C. to June 26, 4 B.C. (cf. *Ins. Brit. Mus.* No. 522; Egbert, *Introd. to the Study of Latin Inscriptions*, p. 124). We are told that he resigned his later consulships, his twelfth among them, after holding each of them but a few months (Suet. *Aug.* 26). This fact probably explains the omission from his titles of ὑπατος τὸ ἔβ', which is used in Augustus' letter to the Cnidians when he holds the eighteenth tribunician power (Dittenberger, *Syll.* 356, note 2 is wrong). Complete letters of Augustus are rare. The five already known are:

1. The rescript to provincial governors concerning the Jews (date uncertain, but before 2 A.D.; Waddington, *Fastes*, No. 62); Josephus, *Ant.* XVI, 6, 2.

2. Letter to C. Norbanus Flaccus, proconsul of Asia (probable date 31-27 B.C.; cf. *Prosop. Imp. Rom.* II, p. 415; Waddington, *Fastes*, No. 50); Josephus *Ant.* XVI, 6, 3.

3. Letter to the Cnidians; *Syll.* 356 (=Gardthausen, II, p. 309); date 6 B.C.

4. Letter to his wife Livia (Suet. *Claud.* 4).

5. Letter to Gaius Caesar, his grandson, dated September 23, 1 A.D.; Gell. XV, 7 (=Weichert, No. 18).

The fragments of his correspondence are collected by Weichert, *Imp. Caes. Aug. Scriptorum Rel.* (1846) pp. 150-160, Nos. 1-33; to which collection must be added these epigraphic fragments, found since 1846:

(a) Letter to the Mylasians (about 31 B.C.); Le Bas-Wadd. No. 441 = *Syll.* No. 350; cf. Gardthausen, I, p. 396; Wadd. *Fastes*, No. 51.

(b) Letter to the Chians (about 26 B.C.); *Syll.* No. 355, l. 19.

(c) Letter to the Eresians (about 15 B.C.); *I.G.* XII, ii, 531 (= *Insc. Gr. ad res Rom. pert.* IV, 7).

Augustus' familiarity with the Greek language is shown by his having used it in twelve out of the thirty-three letters listed by Weichert. It is possible therefore that this letter to the Sardians was dictated by him.

L. 22. Sigma is omitted by assimilation at the end of *νιός*, and also before *τ* in *Σεβαστός*; *ἐκξουσίας* is for *ἐξουσίας*. Before and after *θ'* there is a punctuation mark like a small upsilon. *θεοῦ νιός* corresponds to Latin *divi filius*, (cf. *Klio*, XI, 1911, p. 140) and is frequent in inscriptions mentioning Augustus; cf. *Syll.* 351, 354, 355, l. 19, 356, etc.; *Ath. Mitt.* XXIV, 1899, p. 173; *C.I.G.* 1810; *I.G.* VII, 1836, etc. *ἀρχιερεῖς*. . In the sense of *pontifex maximus* this word is often used, in early imperial documents, without *μέγιστος*; so in another letter of Augustus (*Syll.* No. 356, l. 3); of Julius Caesar (Josephus, *Ant.* XIV, 10, 2); of Augustus (*ibid.* XVI, 6, 2); of Tiberius (Bohn-Schuchhardt, *Altertümer von Aegae*, p. 51); of Caligula (*I.G.* VII, 2711, l. 21). Cf., also, *C.I.G.* 2215. In l. 101 *infra*, *μέγιστος* is added. On *ἀρχιερεῖς*, cf. Pauly-Wissowa, *Real-Encycl.* s.v. and Chapot, *op. cit.* p. 468.

L. 23. In this line there is an inset of two letters. *ἀρχουσι βουλῇ δῆμωι χαίρειν* is a common formula at the beginning of public letters; cf. *O.G.I.* 441, 502, 509; *Syll.* 350; *B.C.H.* XVI, 1892, p. 427; Ziemann, *De Epistularum Graecarum Formulæ Sollemnibus Quaestiones Selectae* (*Diss. Hal.* XVIII), 1910, pp. 253-258. The letter of Augustus to the Cnidians begins in the same way as lines 22-24, and forms a close parallel; cf. *Syll.* 356:

Αὐτοκράτωρ Καῖσαρ θεοῦ νιός Σεβαστός, ἀρχιερεῖς, | ὕπατος τὸ  
δωδέκατον ἀποδεδειγμένος | καὶ δημαρχικῆς ἐξουσίας τὸ ὀκτωικαίδεκατον, ||  
Κνιδίων ἀρχουσι, βουλῇ, δῆμωι χαίρειν οἱ πρέσ|βεις ὑμῶν Διονύσιος  
β' καὶ Διονύσιος β' τοῦ Διονυ|σίου ἐνέτυχον ἐν Ῥώμῃ μοι, καὶ τὸ  
ψήφισμα ἀποδόντες, etc.

L. 24. In *Μηνογένης* the last letter is corrected from N to Σ, ∆. *συνέτυχον*. This verb, like *ἐντυγχάνειν*, was a technical term for "being received in audience" by some great personage; e.g. ἐν Ἐφέσῳ μοι συντυχόντες, Josephus *Ant.* XIV, 12, 3; Καίσαρι συντυχεῖν ἐπιεγόμενος, *ibid.* XVI, 4, 1; cf. *Syll.* 356, l. 8: ἐνέτυχον ἐν Ῥώμῃ μοι, (cf. *O.G.I.* 509, l. 7). In the letter of Marcus Antonius to the



κοινόν of the Greeks in Asia (*Cl. Rev.* VII, 1893, p. 477 = *Jh. Oest. Arch.* I. XIV, 1911, *Beiblatt*, p. 127), ll. 5, 25, we have ἐντυχόντος μοι. τὸ παρ' ὑμῶν ψήφισμα is the decree of ll. 6–20.

L. 25. ὑμῆιν is frequent for ὑμῖν; cf. *O.G.I.* 502, ll. 7, 11; 504, l. 6; 507, l. 6, etc.; cf. τειμ(ά)s for τιμάs in l. 37; πολείτην in ll. 78, 84, etc. σννήδεσθε is used of congratulations, μοι being here supplied from l. 24; cf. *Syll.* 364, l. 13; *O.G.I.* 441, l. 29; 504, l. 6; etc.

L. 26. τοῦ πρεσβυτέρου. Augustus correctly uses the comparative, whereas the Sardians use the superlative (ll. 7, 31), as if he had had more than two sons.

L. 27. ἀτοὺς. cf. *O.G.I.* 458, l. 10, and *A.J.A.* XVII, 1913, p. 44. ἔρρωσθε or ἔρρωσο is a very common ending in ancient Greek public and private letters; universal in the letters of all the emperors of the first century A.D. Later a longer phrase is sometimes used, ἔρρῶσθαι ὑμᾶς εὐχομαι, as in *O.G.I.* 502. In his letter to the Cnidians (*Syll.* 356) Augustus also uses ἔρρωσθε; cf. Ziemann, *op. cit.* pp. 335–355, especially pp. 354 ff. For ἔρρωσο in private letters, cf. Witkowski, *Epistulae privatae Graecae*, passim.

L. 29. ἐκλογιστής. A financial official, the nature of whose duties is not quite clear, cf. *C.I.G.* 3599, l. 26 (Assos); Le Bas-Wadd. 405 (Mylasa); *O.G.I.* 665, n. 35; 669 (= *Ins. Gr. ad res Rom. pert.* I, 1263) n. 72 (Egypt); *C.I.G.* 3886 = *B.C.H.* VIII, 1884, p. 237 (Eumeneia); *B.C.H.* X, 1886, p. 313, l. 34 (Alabanda). Wilcken (*Ostraka*, I, pp. 493–5) points out that this title, being derived from ἐκλογίζειν, denotes an accountant or auditor, not a collector, of taxes; whereas ἐκλογεύς (from ἐκλέγειν) is the proper term for a collector (cf. Francotte, *Finances des cités gr.*, p. 113; cf., also, Ramsay, *C.B.* pp. 369, 376). But in the following passage from Philo (*de plant.* 57—Cohn-Wendland) the ἐκλογιστής seems to be a collector, as well as accountant: θησαυροὶ λέγονται ἐν οἷς οἱ ταχθέντες τῶν φόρων ἐκλογιστὰι [τάs] ἀπὸ τῆς χώρας προσόδους κατατίθενται. This passage may imply that they deposited the money in the treasuries without being in any way responsible for its collection, but that seems unlikely.

L. 31. τοὺς λοιποὺς ἄνδρας. Augustus is still regarded as but one among the leading men of Rome; his position is not yet unique; cf. ll. 57–8: καὶ το[ὺs] λοιποὺς ἡγεμόνας; l. 124: καὶ τοὺς ἄλλους ἡγεμόνας.

L. 32. Besides acting as ambassador for Sardes, Menogenes was also representing the κοινόν of the province; cf. ll. 43, 58,

104. His appointment in the following year as *ἐκδικος* of the *κοινόν* was thus natural.

L. 34. *συναχθείση* probably denotes that the *ἐκκλησία* was specially called to consider Menogenes' report. On *δημοτελεῖ* cf. *A.J.A.* XVII, 1913, p. 357. One *κ* is omitted in *ἐκκλησίαι*.

L. 35. *ἀποδεξάμενος*. For this verb cf. l. 60; and for the corresponding noun *ἀποδοχή* cf. ll. 38, 46, 56, 67, 92, 135; *Ins. v. Magn.* No. 101, l. 74: *ὁ δῆμος ἀποδέχεται* . ; *ibid.* No. 113, ll. 16 f. *ἡ βουλή καὶ ὁ δῆμος ἀποδεχόμενοι* τὸν ἄνδρα προσήκον ἡγνῆται τιμῆσαι αὐτόν; l. 21, *ἐν ἀποδοχῇ* (this difference between *τιμή* and *ἀποδοχή* is still more marked in ll. 37–8, *infra*). Cf. also *Ath. Mitt.* XV, 1890, p. 255 l. 14 (proconsular letter of 188 B.C.); XXXIII, 1908, p. 376, ll. 9, 10; *Ins. Brit. Mus.* 925, l. 32 and Hirschfeld's note on *τῆς καλλίστης ἀποδοχῆς*. *ἀποκριμάτων* (cf. also ll. 44, 58, 105, 125). This was the regular term for the official reply given by a ruling individual or body, in answer to an embassy; cf. *I.G.* VII, 2711, l. 68 (reply of Caligula to the Boeotian *ἔθνος*); cf. Josephus, *Ant.* XIV, 10, 6 (replies of Roman Senate); *Ins. Brit. Mus.* No. 893, l. 45. Some of these replies seem to have been given orally, as well as in writing; cf. *Senatus Consultum* of Lagina of 81 B.C.: *πρεσβευταῖς Στρατονικέων κατὰ πρόσωπον ἐν τῇ συγκλήτῳ φιλανθρώπως ἀποκριθῆναι* (*B.C.H.* IX, 1885, p. 447).

L. 36. In *δεδοχθαι* *θ* is cut on the stone for *ο*, as in l. 109.

L. 37. *α* is omitted in *τειμάς*. The verb is here sometimes spelt with *ι*, sometimes with *ει*; the noun with *ει*. *τοὺς ἐννόμους* . . . *χρόνους*. The meaning of this phrase, which recurs in lines 47, 70–1, is seen from the fact that, before the "legal times," Menogenes is still *ἐκλογιστής* (l. 29), whereas after they have arrived (l. 47) he is *ἐκδικος* (l. 40). To honor him after he had ceased to be *ἐκλογιστής* for his services in that capacity is no longer unlawful; hence the law must have prohibited the honoring of an official during his term of office, as was the case in Attic law. This throws light on two passages in which the phrase evidently bears the same technical meaning as here: *Μουσείον*, II, 1875–6, p. 53 (= *Milet*, III, p. 321, where the text is shown to date from about 212 B.C.): *ἵνα δὲ κ[αί] Δεωνίδης τιμηθῇ καταξίως προνοησάτω ἡ ἐπὶ στεφανηφόρου Μηνοδώρου [βου]λῇ ἐν τοῖς ἐννόμοις χρόνοις*; *C.I.G.* 3524 (Cyme, time of Augustus), l. 21: *πρεπωδέστατόν ἐστι τῶν ἐννόμων ἐόντων χρόνων τὰν παντέλεα* . . . *μαρτυρίαν ἀπυδέδοσθαι*. In *μαρτυρίαν* the first *ρ* is omitted.

L. 40. ἀποδιχθείς. For the use of ι for ει cf. ll. 53, 54, 73, 78, 92, 99, 105, 108, 109, 116, 117, 128, 129, 130, 132, 133, 136, 137, 139 and *A.J.A.* XVII, 1913, p. 36; XVIII, 1914, p. 73.

ἐκδικος. Menogenes was elected ἐν τῷ ἐξίοντι ἔτει (cf. Le Bas-Wadd. 1221, l. 16), which is the same period as that mentioned in l. 28; i.e., about August, 5 B.C., when his term as ἐκλογιστής of Sardes was just ending, he was ἀποδιχθείς as attorney at the annual ἀρχαιρεσίαι of the κοινόν. He held the office three times (cf. ll. 106, 121, 126), i.e., three years, since the appointment was annual (l. 77). *Ins. v. Priene*, No. 105 (= *O.G.I.* 458) is the only text which informs us as to the ἐκδικος of the κοινόν (cf. *O.G.I.* 458, n. 40 and *A.J.A.* XVIII, 1913, p. 41). The γερουσία of Ephesus also had its ἐκδικος (*Forschungen in Ephesos*, II, p. 110, No. 20).

L. 41. In καίεν the iota is added above the line as in l. 48.

L. 42. Σεβαστὸν θεὸν Καίσαρα. For the epithet θεός applied in Asia Minor to Augustus in his lifetime, cf. *Syll.* 354; *O.G.I.* 533, l. 3; *Ath. Mitt.* XXIV, 1899, p. 173; XXXIII, 1908, p. 411, No. 45; *Ins. v. Perg.* 381; *Klio*, XI, 1911, pp. 140–175. On the deification of Augustus cf. *O.G.I.* index p. 618 s. v. Augustus; *Rend. d. R. Inst. Lombardo*, 1911, pp. 438–449; for the cult of Roma and Augustus in Asia Minor, cf. l. 100 and references in *A.J.A.* XVII, 1913, pp. 44, 45. Vergil in *Ecl.* I, ll. 6, 7, 43 f. speaks of the young Octavianus as *deus*; and Appian V, 132, shows that divine honors were paid to him as early as 36 B.C. At first *deus* was perhaps only a title of honor like *deus ille noster Plato* in Cic. *ad Att.* IV, xvi, but from 29 B.C. his cult spread widely and by the time of our inscription prevailed in most parts of Asia Minor (cf. *Klio*, XI, 1911, pp. 147 ff.).

L. 44. ὡς is for ὥστε, cf. l. 106; *Jos. Ant.* XIV, 16. 3: ἐδωρήσατο Σόσσιον, ὡς πάντας ἀπελθεῖν χρημάτων εὐποροῦντας.

L. 45. One μ is omitted in ἀνεστραμμένος.

L. 46. αν is omitted at the beginning of ἀναστροφῇ.

L. 48. καὶ εἰκόνι γραπτῇ ἐνόπλω. The iota of καὶ is added above the line as in l. 41. Cf. *O.G.I.* 470, l. 26; 571, n. 4; 767, l. 26 and other references, *A.J.A.* XVII, 1913, pp. 38–9. In view of ll. 114, 137, it seems best to write ἐνόπλω, not ἐν ὀπλω. Menogenes was at different times honored with six of these portraits (ll. 71, 79, 86, 95, 109), and his son Isidorus with three. Menogenes received, besides, leave to erect in the market-place a marble image (l. 49), and a bronze effigy (l. 128). *B.C.H.* X, 1886, pp. 312–3 is a good instance of a summary of similar honors.



L. 49. On ἀγάλατι μαρμαρινῷ cf. *A.J.A.* XVII, 1913, p. 38. ἀγορᾶ (cf. l. 128). The only other epigraphic reference to this spot is in Μουσείον, II, 1876–8, p. 25, l. 11. The Γ is a correction from Ε, by making the lines deeper cut.

L. 50. In Σεβαστόν ε is omitted.

L. 52. Ἡράκων. Neither of these officials is otherwise known. This and the next document are the earliest resolutions that we possess of any *gerousia* in Asia Minor, as well as the earliest evidence we have of the existence at Sardes of such a body. *Gerousiae* are very seldom mentioned as early as this Augustan period, and even for the Ephesian *gerousia* there is no evidence so early as this (cf. Lévy, *R. Ét. Gr.* VIII, 1895, pp. 238 and 239, n. 1. On the *gerousia* cf. references in *A.J.A.* XVIII, 1914, pp. 68 f. and above on l. 4).

L. 52. γυμνασιάρχος τῶν γερόντων. Here, as in many other places, the director of the Elders' gymnasium (πρεσβυτικόν, l. 72) was the "chief executive officer" of the *gerousia* (cf. Hogarth, *Journal of Phil.* XIX, 1891, p. 73; Lévy, *l.c.* p. 246). For the γυμνασιάρχος τῆς γερουσίας, the more usual term, which occurs in inscriptions of many other places, cf. Lévy, *l.c.*, pp. 233, 240, 246; Chapot, *op. cit.*, p. 226; San Nicoló, *op. cit.*, pp. 43 ff.; Poland, *Gesch. des Gr. Vereinswesens*, pp. 98 f., 401 f.; Daremberg-Saglio, *Dict.* II, 1680, 1682, notes 26, 27, 1684; *Ins. v. Magnesia*, Nos. 116, l. 24, 164, l. 6, γερουσίας γυμνασιαρχήσαντα; *R. Ét. Gr.* VI, 1893, p. 176, γυμνασιαρχήσαντα τῶν πρεσβυτέρων; K.P. II, No. 270, ll. 8, 9; and other references in Pauly-Wissowa, VII, 1978, 1979. In *Ins. Brit. Mus.* 587 b (Ephesus) the gymnasiarch was also secretary of the *gerousia*. In *R. Ét. Gr.* VI, 1893, p. 167, l. 8 (Iasus) he acts as its spokesman. Other instances are collected by Lévy, *l.c.*, and cf. also: ἀρξάντα τοῦ πρεσβυτικοῦ (Chios: *C.I.G.* 2220–1) = evidently the gymnasiarch of the Elders, with a slightly different title; and *Ath. Mitt.* XXXII, 1907, p. 260, l. 49: γυμνασιαρχήσαντα καλῶς τῶν τε νέων καὶ πρεσβυτέρων (the restoration being made certain by *ibid.* p. 313, n. 36); cf. *Ins. v. Magnesia*, No. 153: γυμ[ασι]αρχήσαντα τῶν πρεσβυτέρων.

Ἀπολλώνιος Παταγας is not otherwise known. For this form of double name cf. Διόδωρος Πάσπαρος, *Ath. Mitt.* XXXII, 1907, pp. 243 ff.; and instances collected by Sundwall, *Klio, Beiheft* XI, 1913, p. 266. Also cf. Χρυσόγονος Οπινας (l. 132); Ἀρτεμίδωρος Παπας, *C.I.G.* 2943. Patagas has the Asia Minor root pete\* or ptta\* (cf. Sundwall, *op. cit.*, pp. 178, 187), and is probably the same as the

name of the Persian Πατηγγύας in Xen. *Anab.* I, 8, 1, where some manuscripts give Παταγύας, although the word might be connected with the Greek root Παταγ- as in Παταγή, the earlier name of Amorgos in Pliny, *N.H.* IV, 23; cf. however Patigran in Ammianus XXIII, 6, 40, and Pataga in Pliny VI, 35, which indicate that the root is oriental. It is possible also, since Apollonius is presumably a Sardinian, that we here have the name of another tribe (cf. *A.J.A.* XVIII, 1914, pp. 47-57). However, since Opinas in l. 132 is probably not tribal, this seems unlikely. § here and in line 63 is a monogram for τοῦ, not for υἱοῦ as is said in *R. Ét. Gr.* VI, 1893, p. 189. Larfeld, *Gr. Epigr.* 1914, p. 276 gives examples of its use for ου only. In Ἑρμ(ι)πou ιπ is omitted. For a later Sardinian of this name cf. Wiegand, *Siebenter vorl. Bericht über Milet*, etc., *Abh. Pr. Akad.* 1911, p. 65, l. 20: "Ερμιππος Ἑρμίππου Σαρδιανός (*temp.* Caligula). λογιστής. As the financial functions of the *gerousia* were most important (cf. Hogarth *l.c.* p. 76, Lévy, *l.c.* p. 246), it is natural that an auditor (or "Finanzbeamter," cf. Poland, *op. cit.* p. 379) should be one of its chief officials. In later times he was sometimes appointed by the Emperor; *e.g.*, by M. Aurelius for the *gerousia* of Ephesus, cf. *O.G.I.* 508 = *Forschungen in Ephesos*, II, p. 121, No. 23, ll. 5-6. This officer is not to be confused with the imperial λογιστής of a city = *curator rei publicae* (*B.C.H.* IX, 1885, p. 72, Le Bas-Wadd. Nos. 605, 1224, 1609, 1620c, 1677 etc.; cf. references in *K.P.* II, No. 39).

L. 53. ἐπ(ε)ί. The iota is unusually tall, indicating perhaps that it is for εἰ. The omission of ε here may be a mistake, since in ll. 28, 64, 90, 102, we have ἐπεῖ and in l. 121 ἐπειδή (in l. 133, however, ἐπιδή); yet the use of ι for ε is very common (cf. *supra* on l. 40) and the spelling may well have varied in our different documents. In *O.G.I.* No. 470, l. 16; Wiegand, *Siebenter Bericht*, *l. c.*, p. 63, and elsewhere, we have ἐπί for ἐπεῖ.

Ll. 55, 56. ἀνεστρα(μ)μένον, one μ is omitted by assimilation. For καθαρείως cf. *A.J.A.* XVII, 1913, p. 31, l. 20, p. 46. The reading κα(ι) τῇ [λοι]πῇ τοῦ βίου σώφρονι καὶ κοσμίῳ ἀγωγῇ is made practically certain by l. 66, καὶ τὴν λοιπὴν τοῦ βίου σώφρονα καταστολήν (cf. *Rh. Mus.* XLIX, 1894, p. 431, ἐπὶ τῇ κοσμίῳ ἀνατροφῇ). Iota is omitted in καὶ as in ll. 41, 48, 67, though added above the line in ll. 41, 48. The left bar of Λ can still be seen on the stone. On ἀγωγῇ cf. *O.G.I.* 474, n. 5; *Ath. Mitt.* XXXIII, 1908, p. 376, l. 12; p. 380, l. 10.

Ll. 56, 57. ἀποδοχῆς . . . [τυν]χάνοντος. Cf. on l. 35 above and ll. 67, 92, 135. This is a frequent phrase in later Greek literature, cf. Polybius, I, 5, 5; VI, 2, 13; VIII, 19, 11; Diodorus, II, 20, 4, and 46, 2; V, 83, 3; Jos. Arch. VI, 14, 4; 1 Tim. I, 15; IV, 9, etc.

L. 58. ἡγεμόνας (cf. ll. 59, 74, 124). This, or οἱ ἡγούμενοι (*B.C.H.* IX, 1885, p. 75; Mylasa), was a usual designation for men of the ruling class in Rome, applied to the triumvirs, to members of the senate, and to the chief men of Rome (see Hicks' note to *Ins. Brit. Mus.* No. 487, p. 152). For its application in Asia Minor to the Roman rulers and emperors, cf. references in *K.P.* II, No. 43.

L. 59. σπουδὴν εἰσενηγεμένον(υ). The last letter should be υ, not s as on the stone. For the phrase see *O.G.I.* 458, l. 33: σπουδὴν εἰσεν[εγκαμ]ένη; 443, l. 14, εἰσφέρεται σπουδὴν.

τὸ ἀξίωμα αὐτῆς, κ. τ. λ. This sentence seems to imply that the *gerousia* was conscious of its political inferiority. Only one other case seems to be known (cf. Wiegand, *Milet*, III, No. 152, p. 373) in which πρεσβύτεροι join in a decree of the people.

L. 60. καθήκ(ο)ντα. The stone has ω for ο.

Ll. 61, 62. ἐν τοῖς κ[αθή]κουσιν χρόνοις. Comparing this with l. 70, we can see that this resolution was, like No. III, passed when Menogenes was still ἐκλογιστής, and might therefore not lawfully receive τιμαί; whereas No. VI was passed, like No. IV, when his tenure of this office had ceased.

L. 63 repeats l. 52.

L. 64. ἔτει is omitted.

L. 67. Of εὔνουν the first letter is clear on the stone. ι is omitted in καὶ as in l. 55.

L. 68. εἰρέθη. The stone has ει for η, just as we often have η for ει; cf. on l. 15.

L. 69. ὑπὲρ τῶν γερόντων. This restoration is certain, because of ὑπὲρ τῆς γερονσίας in l. 74.

L. 70. τῶν ἐννόμων ἐ[λθόντων] χρόνων, cf. ll. 37, 47, 61, 62. In l. 47, where we have νῦν δὲ ὄντων τῶν ἐννόμων χρόνων, one might be tempted to read the Ionic δ' ἐόντων and here ἐ[όντων], since in *C.I.G.* 3524, ll. 21, 22, of about the same date we have τῶν ἐννόμων ἐόντων χρόνων (cf., also, Smyth, *Greek Dialects, Ionic*, pp. 590, 591). However, since the space requires seven or eight letters and -όντων is not long enough, we prefer ἐ[λθόντων]; cf. *Od.* I, 16: ἔτος ἦλθε; cf., also, *Ins. v. Magnesia*, No. 44, l. 18, etc.; cf. *O.G.I.*



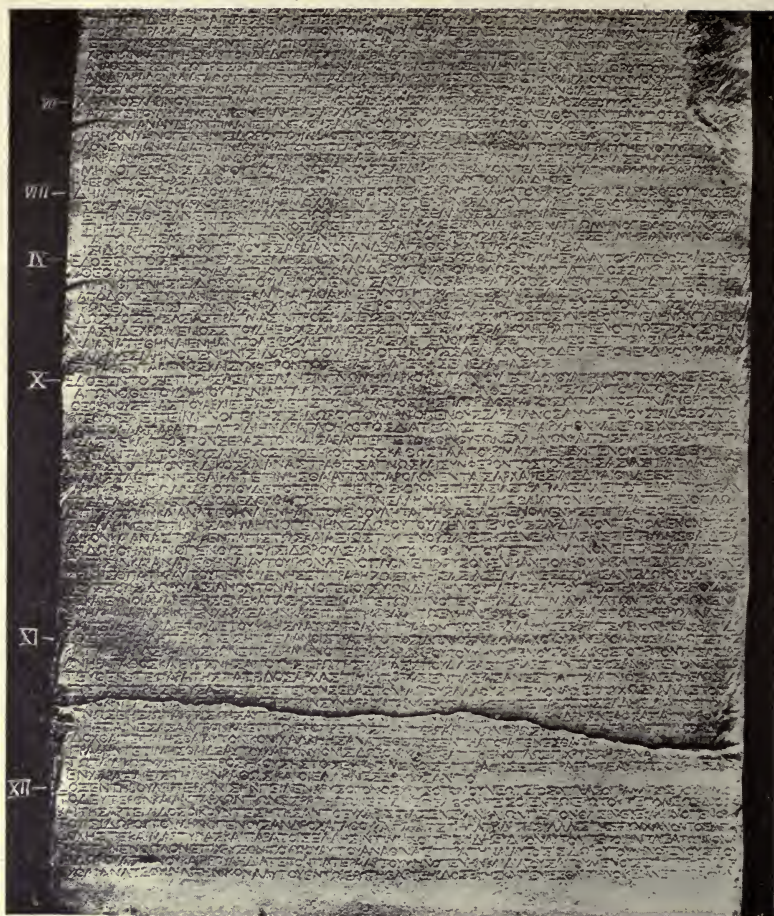


FIGURE 3.—INSCRIPTION NO. 29 FROM SARDES; LOWER HALF

444, 17: *διελθόντος* . . . *χρόνου*; and it is possible to read *δέ ὄντων* in l. 47 since we have without elision *δέ ἐστιν* in l. 107, *δέ αἷτιος* in l. 108, *δέ αὐτοῦ* in l. 129, etc.

L. 72. *πρεσβυτικῶ*, cf. *ἐν τῷ παιδικῶ*, l. 130: *ἄρξαντα τοῦ πρεσβυτικοῦ* (Chios) *C.I.G.* 2220-1; cf. *ἄρχων τοῦ πρεσβυτικοῦ*, *C.I.G.* 4157, l. 4 (= *A.J.A.* IX, 1905, p. 311, from Sinope); cf. *τὸ γεροντικόν* at Nysa, Strabo 649; cf. Poland, *op. cit.*, pp. 99, 101, 363. This must have been the hall or gymnasium of the *gerousia* mentioned by Vitruvius (II, 8, 10) and Pliny (XXXV, 172), and in *Mouseion*, II, 1876-8, p. 25, l. 2, *γυμνασίῳ γερουσί[as]*; and may be the

Sardian gymnasium used for holding court in Polybius, XXXI, 10. There probably were four gymnasia for the *παῖδες*, *ἔφηβοι*, *νέοι*, and *γέροντες* or *πρεσβύτεροι*, respectively, as at Iasus, cf. *R. Ét. Gr.* VI, 1893, p. 175; at Pergamum, cf. *O.G.I.* 764, l. 4, *πρεσβύτεροι*, l. 58, *τέσσαρα γυμνασία* and note 5 (in time of Tiberius, however, there were five, cf. *Ath. Mitt.* XXXII, 1907, p. 321). At Miletus (cf. *Jh. Oest. Arch. I.* XIII, 1910, pp. 113 f.) there were three, at one time four; at Thyatira, probably, however, there were only three, cf. *K.P.* II, p. 39; *Rev. Phil.* XXXVII, 1913, p. 295. We cannot be sure of the number at the city of Sardes, since it varied in different places, cf. Pauly-Wissowa, VII, pp. 2011, 2012; Daremberg-Saglio, *Dict.* II, p. 1682, notes 26, 27; San Nicoló, *op. cit.* pp. 42 ff.; *K.P.* II, p. 148; Aristotle, *Pol.* VII, 12, *γυμνάσια τῶν πρεσβυτέρων*. We do, however, learn that there were at Sardes at least a *πρεσβυτικόν* and a *παιδικόν*.

L. 72. *ἐπι(γ)ραφήναι*. The stone has E for Γ, as in l. 74 in *ἡ(γ)εμόνας*.

L. 73. On *is* for *eis* cf. l. 78 and *A.J.A.* XVIII, 1914, p. 73.

L. 74. *ἐατ[ήν]*. In l. 27 occurs *ἀτούς*, in l. 136 *ἐατῶν*, but in ll. 41 and 67 *ἐαυτόν*; cf. *A.J.A.* XVII, 1913, p. 44; *Ath. Mitt.* XXIV, 1899, p. 173, No. 16; *J.H.S.* XXXI, 1911, p. 202.

L. 75. *Χαρίνος*. This president of the *κοινόν* is doubtless identical with the Pergamene *γραμματεὺς* whose name appears on a coin of this period (*Brit. Mus. Cat. Mysia*, p. 139, No. 248; von Fritze, *op. cit.*, p. 92, Taf. VIII, 14), and with the Charinus of *Ins. v. Perg.* 401, 528, and of *Ath. Mitt.* XXXII, 1907, p. 319, No. 47. The gymnasiarch Charinus of *Ath. Mitt.* XXXIII, 1908, p. 388, No. 6 (circ. 34–29 B.C.) is probably the same as the father here mentioned.

ὁ ἀρχιερεὺς κτλ. No other official letters of the president of the *κοινόν* are known, and his complete title, here repeated in four different documents (cf. ll. 83, 89, 99), was previously known only from *O.G.I.* 470.<sup>1</sup> The only ἀρχιερεὺς of the *κοινόν* known to us earlier than Charinus is Apollonius of Aizani (*Ins. v. Priene*, No. 105, l. 31), in 9/8 B.C.

L. 76. *ἐ(κ)κλησίας ἀρχαιρετικῆς* (cf. ll. 85, 107, *ἀρχαιρεσίαι*). One κ is omitted in *ἐκκλησίας*. According to *Ins. v. Priene*, No. 105 (*O.G.I.* 458), l. 83, these meetings of the *κοινόν* had to be held

<sup>1</sup> This ἀρχιερεὺς Pardalas is wrongly taken by Roscher, *Lex.* IV, p. 138, s. v. Roma, as the priest of a Sardian cult.



fifty days at least prior to the end of the year (September 22). ἀπὸ τῶν [πόλεων. This restoration is certain, because the *κοινόν* of Asia was an association of cities, not of individuals, and the phrase occurs in similar cases; e.g. in *B.C.H.* IX, 1885, pp. 387–390, ll. 30–1, the delegates to the Ionian *κοινόν* are called: τοὺς συνέδρους τοῦ[s] παρόντας ἀπὸ τῶμ πόλεων; *ibid.* l. 40, ἡκ[όν]των συνέδρων ἐκ τῶν πόλεων. Claudius Mithridates, as delegate to the *κοινόν* for his city Apamea, ὑπὲρ τῆς πατρίδος ὑπέσχετο (*O.G.I.* 490, l. 14).

L. 77. εἰκατὸν κ(αὶ) ν'. The reading of the stone KATONKIAN makes good sense, if thus corrected, and such a restoration seems inevitable, because the certain πόλεων, restored at the end of l. 76, leaves room after it for only one or two letters. We could not for this reason read τῶν ἀπὸ τῶν [πόλεων τῆς κατο(ι)κία(s) ἀνδρῶν, even if on other grounds this reading seemed possible. This information as to the size of the *κοινόν* meetings is both new and important, since it tends to confirm the view of Monceaux approved by Brandis (Pauly-Wissowa, II, 1545) as to the cities of the province of Asia being one hundred and forty-four in number. Wiegand, *Milet*, II, p. 101, No. 3, gives only nine of the more prominent cities of the *κοινόν*, including Sardes. It may be that the cities represented were grouped in nine *διόικήσεις*, and that possibly there were sixteen cities in each—making one hundred and forty-four in all (cf., also, *O.G.I.* 458). If we assume one delegate each for the smaller towns, with extra delegates for the larger (say two extra for Ephesus and one extra each for Sardes, Pergamum, Smyrna and Miletus), we get one hundred and fifty as the total membership representing the one hundred and forty-four towns. On the one hand, it is probable that the smaller cities would have but one representative each, and on the other, we know from Aristides that, a century later than this, Smyrna had more than one representative (Arist. I, 345 [p. 531, Dindorf], *συνέδρους* . . . *Σμυρναίων* . . . ἐν τῷ συνεδρίῳ τῷ κοινῷ). We need, however, more evidence to solve this problem and to free us from conjectures. For καθ' ἔτος cf. *O.G.I.* 444, note 16. In *O.G.I.* 458, l. 64, we have similarly τοὺς καθ' ἔτος ἐκδίκους.

L. 78. τὸν πολεῖτην (ὕ)μῶν. The stone reads ἡμῶν, but the point of writing the letter was to tell the Sardians how their citizen had been honored by the Hellenes, who were all of different cities and for whom the ἀρχιερεὺς speaks (cf. l. 84, where we



have τὸν πολείτην ὑμῶν). The restoration εὐδη]λον is better than πρόδη]λον because there is only space for four letters.

L. 79. (ἐ)πιχρ[ύσω. ε is omitted.

L. 80. In Ἐ(λ)ληνες one λ is omitted. The use of a single consonant for two occurs several times. For choice of place for erection of monument, cf. *K.P.* I, p. 80; Liebenam, *op. cit.* p. 380.

L. 81. In καθαρῶς ο is cut for θ.

L. 82. ἵνα ἰδῇτε. ἰδῇτε for εἰδῇτε. On ι for εἰ see note on l. 40; cf. the letter in Josephus, *Ant.* XIII, 4, 9, ἵν' εἰδῇτε. Elision does not always take place in this inscription, cf. on l. 70. Otherwise we must read ἵν' αἰδῇτε and say that α is a mistake for ε.

L. 83. Δημήτριος Ἡρακλείδου. This was probably a brother of the Ἡρακλ[είδης ὁ Ἡρακλείδου Μασταυρείτης (*C.I.G.* 2943), who was priest of Zeus at Nysa<sup>1</sup> in 1 B.C.

L. 85. At the end of the line there is no room for a letter so that ο was omitted in σεμνότητα.

L. 86. Μηνογένη for Μηνογένει, so in l. 117. For η = εἰ cf. l. 15.

L. 89. In Ἀσ(ι)ας ι is omitted.

L. 90. In νοῦ ι was omitted, and νοῦ was perhaps meant to be the reading as in l. 101 and elsewhere in the inscription, although the form νοῦ would be possible, as in *O.G.I.* 470, l. 14.

Φιλιστήους. For this genitive of names in -ης, cf. Σ]ωκλήους, *Ins. Brit. Mus.* 578, l. 10; Διοκλήους, *Ath. Mitt.* XXXIII, 1908, p. 394; Μενεκλήους, *Ath. Mitt.* XXXV, 1910, 423, l. 11. For η for εἰ cf. on l. 15 above. For the name Φιλιστῆς cf. *C.I.G.* 3081. This Philistes may have been father of the Smyranean whose name (ἐπὶ Φιλίστου) appears on coins about fifty years later (*Brit. Mus. Cat., Ionia*, pp. 249, 270), but the different form of genitive makes his name Φιλίστης.

L. 91. Μηνογένου(s). s is omitted by assimilation with Σαρδιανός, cf. ll. 22, 131, etc.

L. 92. τυγχάνι for τυγχάνει is the reading of the stone, although the participle τυγχάνων (cf. l. 135) would construe more easily and the stone may again have an error. In καλο-κάγαθία the iota was added afterwards, above, as a correction between θ and α, cf. ll. 41, 48.

L. 94. Ἐλ(λ)ήνων. Another case of a single consonant for two.

<sup>1</sup> That this text came from Nysa, not Mastaura, is probable from the use of the demotic Μασταυρείτης, which would have had no point at Mastaura; cf. Waddington's remarks in *Le Bas-Wadd.* 1663 c. and *C.I.G.* 2943.

L. 97. τὸ δεύτερον ἔκδικον. Cf. τὸν καθ' ἔτος ἔκδικον (l. 77), τὸ τρίτον ἔκδικος (l. 106). Hence this document, No. IX, dates between Nos. VII and X.

L. 98. Cf. the end of the Iollas inscription, *A.J.A.* XVIII, 1913, pp. 31 f; and for ἀρετῆς ἕνεκα πάσης cf. *ibid.* p. 47; *Eranos*, 1911, pp. 180 ff. πάσης is often put before ἀρετῆς.

L. 99. M. Ἀντώνιος Λέπιδος is father of the G. Julius Lepidus who filled this same office about twenty-five years later (*Rev. Phil.* XXXVII, 1913, pp. 294–6: Thyatira), and whose son may possibly be mentioned on the Sardian fragment<sup>1</sup> in *Ath. Mitt.* XXV, 1900, p. 121 (= *R. Arch.* 1875, p. 54). In a later Sardian inscription of the time of the Antonines we have Κλ. Ἀντώνιος Λέπιδος, perhaps a descendant: *Mouseion*, V, 1884–5, p. 58; the name Lepidus is found also at Sardes: *ibid.* II, 1876–78, p. 25.

L. 100. M. Antonius Lepidus was agonothete for life. So also, in *O.G.I.* 470, Pardalas, one of his successors. The wording of ll. 99–103 is very closely paralleled by *O.G.I.* 470, ll. 12–20.

Σεβαστῶν Καισαρῶν. The fact that Lepidus is described as agonothete of these games—obviously the pentaeteric games of the κοινόν held at Pergamum every four years beginning with

<sup>1</sup> This fragment, which was rediscovered by us in a neighboring village and brought to the museum at Sardes, is of considerable interest, as recording the name of a hitherto unrecognized ἀρχιερεὺς Ἀσίας with his approximate date. It is 0.32 m. wide at top, 0.31 m. high and 0.28 m. thick. The letters are larger in the first line than in others. It reads as follows (for corrections see *A.J.A.* XIV, 1910, p. 414):

- Γ. ?] Ἰούλιον Λέπιδον, τὸν ἡμέτερον (?)  
πολεῖσθην, καὶ ἀρχιερεῖ τῆς Ἀσίας καὶ ἀγωνοθ-  
έτην] τῆς δευτέρας καὶ λ' πενταετηρίδος,  
οἱ ἑφ]ηβοί, τῆς βουλῆς ἀξιοσάσης, ἐτείμ-  
5. ησα]ν' προνοήσαντος τῆς ἀναστάσεως  
Φλα]βίου Εἰσιγόνου τοῦ γυμνασιάρ- (?)  
χου καὶ στρατηγοῦ καὶ γραμματέ- (?)  
ως τοῦ κοινοῦ τῶν Ἑλλήνων.

The restorations are largely conjectural, but those of ll. 2–5 are fairly certain. δευτέρας requires πενταετηρίδος (cf. *C.I.G.* 2987 b, and *Ins. Brit. Mus.* 604, l. 13), and as the Flavius Isigonus of l. 6. is known from a Sardian coin, (*Brit. Mus. Cat. Lydia* p. 244) to have lived under Vespasian (A.D. 79–81), the quadrennial period of the κοινόν games can only be the thirty-second (96 A.D.), i. e., fifteen years after Isigonus' appearance on the coin, since he was probably *strategus* when it was issued. In l. 2 ἀρχιερεῖ is quite a usual form, whereas ἀρχιερεῖς εὐσαντα (as restored in *Ath. Mitt.* l. c.) is never, so far as known, used for ἀρχιερατεύσαντα (cf. for example *O.G.I.* 485, l. 5), and cannot be accepted. In l. 8 the last word is τῶν, not τοῦ.

29 B.C. (*Ath. Mitt.* XXXII, 1907, pp. 321-3)—makes it certain that he was ἀρχιερεὺς of the κοινόν for part of 1 B.C., the year in which the eighth celebration took place. Lepidus was agonothete as well as priest, which his three predecessors were not, because the games were pentaeteric. He is also the first of these ἀρχιερεῖς to bear in his title, after Augustus' name, the words πατὴρ τῆς πατρίδος, which were not bestowed on Augustus till February, 2 B.C. There seems, therefore, every likelihood that his term of office was September 23, 2 B.C., to September 22, 1 B.C., and that he presided over the Σεβαστὰ Καισάρηα in the spring or summer of 1 B.C. The usual name of these games is Ῥωμαῖα Σεβαστὰ or Σεβαστὰ Ῥωμαῖα (*O.G.I.* 458, l. 59; *Ath. Mitt.* XXXII, 1907, pp. 321-3; Roscher, *Lex.* IV, 137), and we may conjecture that the epithet Καισάρηα was, this year, given as a special compliment to Gaius Caesar who in the summer of 1 B.C. came out to the province of Asia (cf. Wiegand, *Milet*, III, p. 250). For Σεβαστὰ Καισάρηα on coins cf. *Brit. Mus. Cat. Ionia*, pp. 180, 181. Καισάρηα were given in honor of Gaius, cf. above, note on l. 7. For games called Καισάρηα at Sardes cf. *Syll.* 677. For η=ει cf. l. 15. For the cult of Roma and Augustus cf. on l. 42 and *A.J.A.* XVII, 1913, pp. 44, 45. For the oldest inscriptional reference in Asia to the cult of Roma alone (129 B.C.) cf. *Ath. Mitt.* XXXVIII, 1913, pp. 40, 42.

L. 101. πατρὸς τῆς πατρίδος. After the introduction of this title in 2 B.C. (cf. *O.G.I.* 470, n. 8; *Klio*, XI, 1911, p. 169) only two high-priests of Asia besides Lepidus are known to us as officiating in Augustus' lifetime. These are Γάϊος Ἰούλιος Παρδαλας (*O.G.I.* 470) and Γάϊος Ἰούλιος M[ . . . *Ins. Brit. Mus.* 894, l. 42. This is the first document in this inscription to contain the phrase and, as explained above, our Lepidus was the first high-priest to include it in his official title. L. 101 is exactly like *O.G.I.* 470, ll. 14, 15.

L. 103. The genitive ἡνδραγαθηκότος may be for the nominative, perhaps attracted by the genitive γένους. The reference would then be to himself and not to his family (cf. ll. 91 f.) The syntax may be bad as in l. 92 and elsewhere in the inscription. In our translation, however, we follow the Greek.

L. 105. καὶ πάντα is a case of dittography. καθὼς is frequent in Greek of Roman times but does not occur in classical Greek. On περιέχι for περιέχει, cf. *τυνχάνι*, l. 92, and other cases of ι for ει cited on l. 15.



Ll. 108-9. αἰεὶ ποτε δὲ αἴτιος παντὸς ἀγαθοῦ γίνεται. Cf. similar phrase in *Ath. Mitt.* XXXII, 1907, p. 261, αἰεὶ τινος ἀγαθοῦ γέινεται τῇ πατρίδι [παραίτιος, and *O.G.I.* 332, l. 55. In δεδόχθαι, θ is cut for ο as in l. 36.

L. 113. Ἀσιανόν (also ll. 116, 138). In a context such as this the provincial ethnic is, so far as we know, unique. Can it mean merely, like *Asianus* in Cicero, that the son was an inhabitant of the province? It seems, at least, to show that he was not yet admitted to Sardian citizenship, though he may have had a vote in the assemblies of the κοινόν. But we do not know how a man got this honor, nor exactly what it implied.

L. 114. The use of ἔνοπλον here and in l. 137, if not a mistake, makes the adjective form preferable throughout the inscription, and so we have written ἐνόπλω and not ἐν ὄπλω, cf. *C.I.G.* 2059, l. 40; and above on l. 48. The syntax is loose since other passages show that the shield rather than the image is gilt.

L. 118. στήλη, κτλ. Here is the permit under which our stele was engraved and set up. πόλις<ς>. The <ς> is added by mistake. The form should be as in l. 114.

L. 119. ἱερὰ σφ(ρ)αγίδι, ρ omitted. This official seal of the κοινόν was evidently worn by the high-priest and hence called ἱερὰ, cf. ὑπὸ σφραγίδα τοῦ ἀρχιερέως. (*Jos., Ant.* XV, 11, 4) and ἡ σφραγὶς τοῦ ἱεροῦ, i.e., the seal of the temple, worn by its priest (*Hibeh Papyri*, I, 72, l. 5).

L. 120. ἔδοξ(ε)ν, ε is omitted. In εἰσὴν(γ)ειλαν E is cut for Γ as in ll. 72, 74. Ποσιδώνιος κτλ. Of these *strategi*, the only one known is Pardalas, probably the man who between 1 and 14 A.D. was high-priest of Asia (*A.J.A.*, XVIII 1914, p. 52). For a Sardian named Posidonius cf. Wiegand, *Milet*, III, p. 215, No. 75; for Μοσχίων cf. *Brit. Mus. Cat. Gr. Coins, Lydia*, p. 243, No. 59. On ὁ καὶ and double names, cf. references in *A.J.A.* XVIII, 1914, pp. 66, 67; add Lambertz, *Die Doppelnamigkeit in Aegypten (Jahresberichte des k. k. Elisabeth-Gym. Wien, 1911)*. Here it is evident that Posidonius was often called by his father's name, Nicomachus—an interesting use of the double name. Note the spelling with ι in Νικομάχου but with ει in Νεικόμαχος, cf. ll. 37, 128, 129.

L. 125. ἀποκρίμασιν τὴν πατρίδα . . . κεκόσμηκε. Cf. *Arch. Ep. Mitt. aus Oest.* 1883, p. 171, ἀποκρίμασι τὴν πατρίδα ἐκόσμησε.

L. 127. τὴν Περγαμηνῶν ἱερωσύνην. This is the priesthood of the municipal cult of Rome and Augustus at Pergamum (cf. *Ins. v.*

*Perg.* 475, 4; 518, 4), rather than that of the provincial (κοινόν) temple (cf. *Ins. v. Priene* 105, l. 64; *O.G.I.* 456, n. 5). This seems much too vague a term for such an important post as that held by Charinus, Lepidus, etc., and the priest of the κοινόν at Pergamum was ἀρχιερεὺς κ. τ. λ.; cf. on this whole subject Geiger, *De sacerdotibus Augustorum municipalibus* (*Diss. Hal.* XXIII, 1913) pp. 32 ff: 125 ff. It was probably while holding this office that Menogenes issued the coin bearing his name, in honor of Gaius and Lucius Caesar (see above, note on l. 4).

L. 129. Here we have ἀναθέσις, but in l. 128 ἀνατεθείσης. For a similar variation cf. l. 120; ll. 120, 132.

L. 130. παιδικῶ. This is the gymnasium of the youngest boys, as distinguished from that of the elders (παῖδες, ἔφηβοι, νέοι, and γέροντες or πρεσβυτικόν [cf. l. 72] in other inscriptions being the four grades distinguished), and is here mentioned for the first time at Sardes (cf. ἐν τῇ παιδικῇ παλαίστραι, *Milet*, III, No. 145, l. 84; Ziebarth, *Aus dem gr. Schulwesen*, p. 8; *Jh. Oest. Arch. I.* XI, 1908, pp. 56, 59).

L. 131. εἰστήλην. This is another example of the single consonant for the double, as so often in this inscription. So we might write εἰς (σ)τήλην rather than εἰστήλην as in *Milet*, III, 150, l. 118, and elsewhere.

Ll. 132, 133. Χρυσόγονος. An unpublished inscription mentions an eponymous magistrate of the name: ἐπὶ Χρυσογόν[ου].

Οπινας. This name is also found on Sardian coins of the time of Tiberius (Οπινας Ακιαμος), cf. Mionnet, *Descr. des Médailles Ant.* IV, p. 121, No. 686; *Brit. Mus. Cat. Lydia*, pp. xcix, ci; Macdonald, *Hunterian Collection*, II, p. 465. Ακιαμος is the native name of a Lydian king (cf. Sundwall, *op. cit.* p. 46). So Οπινας like Patagas above (cf. l. 52) is probably also a native name. It is probably not a tribal name. Some give a rough breathing, others a smooth. It seems to be connected with Lycian Οφαννας and Cilician Οφανης (cf. Sundwall, *op. cit.* p. 229), perhaps also with Ὀπινον and Ὀππιανός (cf. Pape, s. v.), though these may be Greek or Latin in origin. Οπινας could be a contraction from Ὀππιανός. The use of a single consonant for two is common in this inscription and for ι=ια cf. *A.J.A.* X, 1906, p. 429; but the ending as rather favors the idea of a native form, which may also be associated with Αππιανος and such Asia Minor names (cf. Sundwall, *op. cit.* p. 52).

ἀντάρχων, cf. ἀ(ρ)χόντων ἢ ἀνταρχόντων *Syll.* 355, l. 17; *I.G.*

VII, 2711, l. 43: ὁ ἀν[τ]άρχων Ἀ[ρ]ισ[τ]ομάχου . . . [τ]οῦ [γραμ]ματέως τῶν Ἀ[χ]αίων. It is natural that the γραμματεὺς τοῦ δήμου, an official of almost equal importance with the *strategi*, should act as their deputy. He is often associated with them; e.g. *K.P.* I, No. 170; Wiegand, *Milet*, III, No. 143, l. 59; *Ins. v. Magn.* No. 113: γνώμη στρατηγῶν καὶ τοῦ γραμματέως τοῦ δήμου. He was probably a salaried official who managed the administration as the town-clerk does in an English borough, while the *strategi*, like the English mayor, were wealthy men who did not attend much to the details of city government. Perhaps he is the same as the γραμματεὺς τῆς πόλεως, cf. *O.G.I.* 485, n. 5. In γραμματεὺς one *μ* is omitted by assimilation.

L. 133. ἐπιδή occurs here, but ἐπειδή in l. 121. ἐπελθόντες is a technical term for presenting an address or petition, cf. *B.C.H.* XI, 1887, p. 77, l. 2; XIII, 1889, p. 24, l. 6; *R. Ét. Gr.* VI, 1893, p. 167; *Milet*, III, No. 150, l. 14; No. 152, ll. 3, 19, 59; Swoboda, *Gr. Volksbeschlüsse*, pp. 116 f.; Larfeld, *Gr. Epig.*, 1914, p. 347.

Πολιεύς Διός. This seems, from the other references, to have been the Sardinian cult next in importance to that of Artemis, cf. *C.I.G.* 3461; *O.G.I.* 437, l. 92. It is doubtful whether this was the temple erected by Alexander's orders (Arrian, I, 17, 6), for in the previous clause (I, 17, 5) that temple seems to be on the acropolis and the god whom he wished to honor is said to have been Olympian Zeus. Zeus was worshipped at Sardes under various epithets (cf. Διὶ Πεταρηνῷ, *Ath. Mitt.* XXXIII, 1908, p. 156, n. 15), so the cults of Zeus Olympius and Zeus Polieus may have been different. It is interesting to learn that this temple was in the same precinct as that of Artemis, but excavation has as yet discovered no trace of it.

Ll. 133, 134. οἱ ἐν τῷ ἱερῷ . . . οἰκοῦντες. This indicates an association of temple employees or officials of the humbler sort. Such persons often designated themselves by the place in which they dwelt, e.g. οἱ κατοικοῦντες τὸ περιπόλιον (Stratoniceia), Newton, *Discov.* II, p. 789, No. 62; p. 798, No. 100; οἱ ἐν τῇ Σκυτικῇ Πλατείᾳ τεχνῖται (Apamea), *R. Ét. Gr.* II, 1889, p. 31; οἱ ἐν Ἐφέσῳ ἐργάται προπυλεῖται πρὸς τῷ Ποσειδῶνι, *C.I.G.* 3028; *B.C.H.* XIX, p. 556: οἱ ἐν τῇ ἀγορᾷ (Ephesus), *Jh. Oest. Arch.* I. XV, Bbl. p. 165.<sup>1</sup>

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<sup>1</sup> We thank the Lord Bishop of Lincoln (Dr. Hicks) and Professor Schulthess for kind expressions of their views upon our text.



CIVITA LAVINIA, THE SITE OF ANCIENT LANUVIUM

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PART III<sup>1</sup>

Returning toward the town we may notice in a narrow vestibule, just to the west of the great fountain, a bit of ancient road. More paving, similar to this, was found farther to the west, when the foundations were being laid for the town-house in 1881.<sup>2</sup> At the same time there came to light a marble house-pavement and abundant fragments of thin slabs of colored marbles, especially of *porta santa*, a terra cotta conduit passing beneath the paved street, and an interesting inscription<sup>3</sup> stating that Honoratus (?) and Primigenius (apparently through the munificence of Lucius Oera) restored the dressing room in stucco, entirely rebuilt the pool, and installed a bronze basin ornamented with three prows of ships. These may have been the baths which at an unknown time were restored at an expense of 15,000 sesterces given by the Dastidii, father and son, in recognition of election to public offices, according to an inscription<sup>4</sup> first recorded as seen in a vineyard not far from here.

The town-house formerly contained a little museum, but now such stones as remain are ruthlessly heaped in a damp, dark store-room of the basement. In the private office of the mayor is a marble statuette of an attractive bearded satyr sitting restfully upon a rock and musing in voluptuous bestiality. It is not unusually fine work, but the commune declined to part with it, some years ago, although offered an extravagant price.

Of the two roads leading north from the town-house, that to the left is the road to the railway station. A short distance out this road, opposite the gas-works there is, on the right, a large flower garden, within which are short reticulate walls and a large paved niche (*schola*) of coarse *opus incertum*. At the left is the short cut down the hill towards the station, a mule path which

<sup>1</sup> See *A.J.A.* XVIII, pp. 18-31, and 185-198.

<sup>2</sup> *Not. Scav.* 1881, p. 139.

<sup>3</sup> *C.I.L.* XIV, 2119.

<sup>4</sup> *C.I.L.* XIV, 2115.

FIGURE 10.—PLAN OF CIVITA LAVINIA<sup>1</sup><sup>1</sup> Figs. 1, 2 are in Part I, Figs. 3-9 in Part II.

presently becomes a splendidly preserved ancient road, 2.60 m. wide, with the curbstone in place. It descends to the northwest for 200 m. at a grade so steep that it is only used for pack animals, the wheel-traffic making a long detour. It is very likely a road which passed just to the north of the villa at *Pozzi Bonelli* (where the silex paving stones are plentiful), to the Villa of the Antonines and eventually joined the Appia at some point south of the lake of Nemi.

From the west side of the town one gets a good view of Genzano and Monte due Torri to the north and, to the west, of Pratica, ten miles away, near the silvery sea, and nearer at hand, Monte Giove, supposed by some to have been the site of Corioli.<sup>1</sup> After the extinction of that city, the neighboring territory very likely became in part the land of Lanuvium. The fact that the long slope from the foot of St. Laurence's hill to the vicinity of this hill of Jupiter presents no remains of villas, while the slopes in other directions have shown abundant indications of ancient residence, leads to the conjecture that in this quarter stood the extensive sacred grove containing the cave of the oracular serpent.<sup>2</sup> This negative argument, moreover, is backed by a few positive indications. One of the prodigies related by Obsequens<sup>3</sup> refers to the "Laurentine forest," which was large enough to afford effectual escape to some restive chickens. This name would apply to a wooded tract extending eastward from Pratica towards Lanuvium. To this day the region is called *La Selva* or *Le Selve Vecchie*, though no trees are to be seen.<sup>4</sup> Certain holdings in the district go by the names *Dragone* and *Dragoncello*. A little abandoned church at a distance from any habitations is possibly a memorial of the intention of the primitive Christians to cure of evil influence a spot strongly infected with the pagan tradition. Near by was found a marble entablature of the Doric

<sup>1</sup> Corioli was in this part of Latium, but for its exact site we have no evidence whatever. It passed out of existence as early as the fifth century B. C. (Liv. iii, 71; Plin. iii, 5, 9). Monte Giove has not a single stone belonging to ancient times, and never has had, so far as I know.

<sup>2</sup> Prop. 4, 8, 3.

<sup>3</sup> Obsequens 24: *cum Lanuvii auspicarentur, pulli e cavea in Silvam Laurentinam evolarunt neque inventi sunt*. Others emend, from Val. Max. 1, 6, 7, to *Lavinii*.

<sup>4</sup> "That a district one mile west of Lanuvium could be called *Silva Laurentina* seems impossible. For the extent of the domains of the temple cf. the brick-stamp SACRA LANVIO, found at Fogliano (*Mél. Arch. Hist.* 1905)." T. A.



order with the early inscription<sup>1</sup> Q · CAECILIVS · CN · A · Q · FLAMINI · LEIBERTVS · IVNONE · SEISPETEI | MATRI · REGINAE. This came to light accidentally; with intentional probing it would perhaps not take long to find the very spot visited by Cynthia *qua sacer abripitur caeco descensus hiatu*.<sup>2</sup>

The *castello* of Civita Lavinia<sup>3</sup> does not represent any ancient line of fortification. It is trapeziform with the shorter side toward the southwest, measuring roughly only 200 m. long and 100 m. wide. The wall, of various sorts of construction, is very thick at the ground level, but tapers up to a horizontal line about ten feet from the base, above which line it keeps the same reduced thickness. Its original battlements have almost wholly disappeared, making room for the irregular line of dark gray mediaeval houses which thus perch higher than the treetops. Five frowning towers guard the corners of this citadel, of which that to the northeast, called *La Rocca* (Fig. 13), is of special interest. There are but two gateways, the *Porta Romana* on the north side, and the *Porta Nettunese* on the west. The walls in their present shape were built by the Colonna family in the fifteenth and sixteenth centuries, and in two or three places may be seen a marble shield bearing the "column" of that powerful clan. Ancient building blocks of dark peperino were plentifully employed in its construction, along with smaller stones, bricks, and plaster. Along the west side it was easier to incorporate standing walls of various periods.

Down by the *Porta Nettunese* is a short patch of concrete set in red *pozzolana*; farther to the north a longer strip of concrete, faced with flat brick after the custom of the fourth century; still farther up are 79 metres of concrete and at one spot, beneath a modern arch, may be seen six receding bands of the reticulate facing. North of this comes a solid wall of quadrate work, 10.40 m. long, supporting a bracket moulding (*cymatium*) at a height of 3.30 m. from the ground. There are five courses of rectangular blocks measuring about 1.47 m. × 0.70 m., finely joined with little or no cement, the construction being very similar to that of the *tempietto*. This wall formed the back line of the stage of the Lanuvian theatre. It appears that it was later thought desirable to enlarge the stage, as high masses of concrete were built

<sup>1</sup> C.I.L. XIV, 2090.<sup>2</sup> Prop. 4, 8, 5.<sup>3</sup> See Galieti, *op. cit.* pp. 20 ff.

against the outside of the wall,<sup>1</sup> one of them nearly level with the moulding, the other less than half as high, but having above it, in the stones, cuttings for beams, which probably supported some theatrical mechanism (Fig. 11).



FIGURE 11.—BACK WALL OF THE SCAENA AT CIVITA LAVINIA

Several metres to the east of the southern end of this stone wall, one finds, in a wine vault (accessible through the smithy), portions of two thick stone arches springing at right angles from a common pier and topped with a rough concrete wall. Above, in the stairway of one of the houses built upon the town wall, are four courses of ancient stone similar to that forming the outside of the stage, probably in position though now covered with white-wash and a few bits of plaster. The converging slope of the ground about here still bears witness to the position and size of the ancient building. Approximately on the outer semicircle stands a fountain leaning against an ancient reticulate wall. Our first definite knowledge<sup>2</sup> of the Lanuvian theatre dates from 1832;

<sup>1</sup> See Fig. 11. These masses no longer actually touch the wall; they were jarred apart, perhaps in the earthquake of 1892.

<sup>2</sup> See, however, a sketch in Labruzzi IV, 42; cf. *Mél. Arch. Hist.* XXIII, 1903, p. 401.

when two sections of the seats were uncovered, along with many architectural fragments pertaining to the stage and believed to belong to the age of the Antonines.<sup>1</sup> The auditorium was found to rest partly upon the native tufa of the hill and partly upon massive arches. It was so placed that the spectators could command the view over the low, wooded plains on the west to the distant sea. A reminder of these early excavations, in the form of a modern marble inscription, stands high above the door in the narrow, bridged street. It relates that this spot was visited in 1833 and again in 1834 by Pope Gregory XVI, who marvelled



FIGURE 12.—MARBLE GRIFFON AT CIVITA LAVINIA

at the “*antica magnificenza della fabbrica gravata dai molti esquisiti avanzi di marmi da mano di uomo egregiamente lavorati.*” It is a pity that he took no steps to conserve some of this exquisite magnificence. The auditorium, if not dilapidated, is now tightly entombed beneath dwelling houses; but certain of the “labored marbles,” of an artistic value that would easily justify for them a place in the Vatican, are tumbled with barrels and ladders into a deep wine cellar on the same site, entered from the Piazza Bernini. They comprise Corinthian capitals both of columns and of pilasters, a decorative marble frieze, and a heavy marble block which appears to be the end of some massive balustrade decorated with a carved torch, behind which, on each side of the thick slab,

<sup>1</sup> *Bull. Inst.* 1832, p. 6.



is a relief of a semi-rampant griffon (Fig. 12), similar in style to those in the frieze of the temple of Faustina in the Roman forum.

The site was again opened, and not without reward, in 1865.<sup>1</sup> At this time were recorded pilasters of peperino, a stairway, arches, a black and white mosaic and three inscriptions,<sup>2</sup> one of which refers to a restoration of the theatre by some generous citizen, probably in the period of the Antonines. We may suppose that in the earlier days the young comedian, Roscius, here first displayed to his fellow townsmen those talents destined to make his name immortal. After the degradation of the drama, it was doubtless here that the pantomimist Agilius Septentrio won such favor that an honorary statue was erected to him at public expense.<sup>3</sup> There were certainly statues within and about the theatre, for in the excavations of 1865 Sig. Auconi was fortunate enough to bring to light, besides a bronze arm and a draped female figure, the stately, colossal Claudius with the attributes of Jupiter, which was purchased by Pope Pius IX and now stands in the Vatican.<sup>4</sup> The emperor wears the crown of oak and stands beside an eagle. The roughly cut back and the form of the attached base show that the statue was placed in a niche. This is a Roman copy of a type represented by the Claudius similar in attitude, but of slightly smaller proportions and more carefully finished, which was discovered in the Metroon at Olympia, and signed by the Athenians Philathenaeus and Hegias.<sup>5</sup>

At the eastern end of the Piazza Bernini stands the dark, majestic, corner tower, built in the fifteenth century and decidedly the most imposing local survival of the middle ages (Fig. 13). It is formed by two cylindrical drums, both with well-proportioned machicolation, the upper being about two-thirds as large as the lower. The windows, both square and circular, are few and small. Below one of them a heavy foot-ring and a chain with the two semi-circles of an iron collar recall the cruel practises of the pil-

<sup>1</sup> *Bull. Inst.* 1865, p. 225. Again in 1891 (*Not. Scav.* p. 253) two more walls pierced by arches were uncovered and reburied; they were believed to belong to the stage.

<sup>2</sup> *C.I.L.* XIV, 2102 (time of Marcus Aurelius), 2127, 2128.

<sup>3</sup> *C.I.L.* XIV, 2113.

<sup>4</sup> Vatican Sala Rotonda, No. 550. See Helbig, *Führer*, Vol. I, p. 200; also *Annali dell' Ist.* 1872, pp. 56 ff. Tav. E. Bernoulli, *Röm. Ikon.* II, 1, Taf. 17, p. 332; n. 5, p. 349. Photograph, Alinari No. 4070.

<sup>5</sup> Curtius u. Adler: *Olympia, die Ergebnisse der . . . Ausgrabung*, Textband III, 2, p. 244, Taf. LX, 1.

lory. Within is the treacherous prison-drop, or man-trap, beneath which human skeletons were found in the early part of the eighteenth century. There is a large central space, and living-rooms, passages, fighting-places, and the stairway are built within the thickness of the outer wall. When the duke of Cala-



FIGURE 13.—FIFTEENTH CENTURY TOWER AT CIVITA LAVINIA (LA ROCCA)

bria took the *castello* by storm, August first, 1482, this *Rocca* for three days longer remained invincible. A touch of mystery accrues from the coat of arms<sup>1</sup> which the tower bears; it is not that of the Colonna or of any known family of the period.

In the mediaeval *enceinte* just west of this tower, where once stood the Porta Romana, Nibby saw, seventy years ago, a par-

<sup>1</sup> Simply a shield divided into four quarters, of which that above and to the left is raised or "full."

tially legible honorary inscription<sup>1</sup> to Gaius Mevius Donatus. On both sides of the street are large ancient blocks; those at the right, opposite the fountain, I take to be the piece of wall which Nibby noted as being within a wine shop. I do not believe that these blocks stand *in situ*. The fountain no longer has its third century sarcophagus with masks and bucrania, but it still delivers its water from the mouths of two spirited couchant lions, thirteenth century work, which are said to have supported colonnettes in the mediaeval church. This main street is about twelve feet wide and admits when necessary the two-wheeled carts. The other paved passages between the houses are narrow and tortuous, passing under wide, arched bridges; they are dimly lighted, but are kept comparatively decent and are populated with chickens and little children. The houses, built of dark gray volcanic stone, have, as a rule, above the rooms on the ground floor, a second story which is reached by a partially covered outside stairway. Both round and pointed arches are used over the windows and doors.

The main street ends at the Piazza Santa Maria Maggiore. On the north is the baronial palace of the fifteenth century. The interior contains nothing of interest except a "Massacre of the Innocents" attributed to Nicolas Poussin, in the residence apartments of Cavaliere Gucci. The outer wall displays the marble pedestal of an honorary statue of Titus Aurelius Aphrodisius, freedman of the emperor, erected by the Lanuvian senate and people;<sup>2</sup> beside this is the fountain, decorated with an ancient marble mask and a large marble sarcophagus,<sup>3</sup> the face of which, divided by spiral colonnettes into three equal fields, presents the gates (of Hades?) standing ajar, two female figures on the left and two men in togas on the right. The work is of the third century, and the receptacle is of such unusual size that Nibby considered the four adult figures to be portraits of the Romans once packed within it!

Opposite is the collegiate church<sup>4</sup> in the form which it has had since 1675, when it was rebuilt by Philip, last of the Cesarini. There is a marble bit from the mediaeval church over the sacristy door, and in the chapel hard by hangs an interesting canvas,

<sup>1</sup> C.I.L. XIV, 2107.

<sup>2</sup> C.I.L. XIV, 2104.

<sup>3</sup> Engraving of the sarcophagus in Volpi, Vol. V, p. 94, Tab. V.

<sup>4</sup> See A. Galieti, 'Memorie della Chiesa medioevale di Civita Lavinia' in *L'Arte*, Rome, 1909 (Ann. 12, Fasc. 5), p. 349.



serving as the background of a graven image of Christ on the cross. It shows, on the right, Mary, the mother, fainting in the arms of John; on the left, Mary Magdalene in tears. It is a painting of the Roman school, in imitation of the manner of Raphael, and has generally been considered the work of that master's pupil, Giulio Romano. The Rev. Alberto Galieti, however, who has made a special study of this work, believes that it is of a rather later date, and by an artist of secondary importance. The graceful *campanile*, from its similarity to those in the Piazza Navona at Rome, has been attributed, without any foundation, to Borromini, and this celebrated name is given to the adjoining little square. In the church wall just to the left of the tower stands the inscription<sup>1</sup> to Marcus Aurelius Agilius Septentrio, the most celebrated pantomimist of his day, honored during the reign of Commodus by the Senate and People of Lanuvium. Across the street is situated a pretty little house of the thirteenth century; its front has a window with two pointed arches springing from a central colonnette, an eighteenth century inscription,<sup>2</sup> and a bit of ancient marble frieze with marine creatures represented in relief.<sup>3</sup>

From here the *Via dell' Anello d' Enea* leads westward to the *Porta Nettunese*. In the first street on the left<sup>4</sup> there was discovered in 1877, slightly below the modern level, a room with colored marble mosaics, frescos and stairs leading to an upper story.<sup>5</sup> As the town was built in the centuries when no attention was paid to archaeological remains we have no means of knowing how many of its houses are founded upon dwellings of the imperial days. The western exit was double, that is, constructed with two parallel arches separated by a redoubt; a remnant of the inner arch is shown in Figure 14, the outer one stands entire.

We descend to the tower at the southwest corner, where, in the stone work of the fifteenth century, is an iron ring, perhaps two centuries old, which is believed, by the more aged and conservative generation of *Civitani*, to have been first to receive the hawser of the ship of Aeneas, as the fates drove him storm-tossed to Italy and the Lavinian shores. The fountain at the

<sup>1</sup> C.I.L. XIV, 2113.

<sup>2</sup> SOLI DEO LAUS ET GLORIA 1753.

<sup>3</sup> The *delphinanthropi* are shown in Volpi, *Vet. Lat.* V, p. 94, Tab. VI.

<sup>4</sup> A street called Il Torrione from a high stronghold that once dominated the gate; the latter is demolished but the street is still picturesque: see Fig. 14.

<sup>5</sup> *Not. Scav.* 1877, p. 209.

opposite corner has beneath its ancient marble face a circular water basin formed by placing, as successive layers, bases and a capital from an Ionic column of marble over a metre in diameter. The wall along the south end of the town is made almost entirely



FIGURE 14.—STREET (IL TORRONE) AT CIVITA LAVINIA

of large tufa blocks from ancient buildings, in places so poorly set that the vertical joinings form long continuous lines. Beyond the fountain, above which is immured the large stone mask of a grotesque satyr with twisted horns,<sup>1</sup> are four courses of peperino blocks, finely set without mortar, resting upon rubble work

<sup>1</sup> Volpi published the mask in *Vet. Lat.* Vol. V, p. 94, but the engraving is a very poor likeness.

which was originally below ground. Farther on, around the corner on the east side, a large niche of old concrete has been incorporated into the wall.

Immediately below, the eastern side of a big rectangular barn is seen to rest upon a solid ancient wall of *opus quadratum*, which deserves more than passing attention. Nibby seems to have found another wall of similar construction running parallel to this and situated to the east or southeast, which led him to infer the existence of a large building in this truly commanding position upon the brow of the hill. The wall which remains today is of peperino parallelopipeds 0.45 m.  $\times$  0.48 m. square and from 1.20 to 1.58 m. in length. It is 33 m. long in the general direction north to south; eighteen courses are visible, laid as alternate headers and stretchers and rising to a height of 8.50 m.; above them is the modern rubble building. The lowest two courses, slightly protruding and noticeably unfinished, were doubtless intended to lie underground; the next five courses, which have been covered with earth till within the memory of neighboring residents, now present their ancient surface preserved with nicety; about the edges of each block a flat band about 0.05 m. wide is planed smooth, leaving the inner portion chipped to produce the effect of rustication; the upper eleven courses have been exposed to the weather, at least from the time of Canina,<sup>1</sup> and now closely resemble those of the *Tabularium* at Rome. This building is coming to be known locally as the temple of Hercules. It is highly probable that the worship of that god was centred in the vicinity. From a well near by, in the Serratrice garden, have been taken artistic fragments, including peperino capitals and architraves and several pieces of inscriptions pertaining to the cult of Hercules,<sup>2</sup> including a slab which appears to have had on one side the record of a restoration by Tiberius and on the other that of one by Hadrian.<sup>3</sup>

Continuing on the road to the southwest down the hill we come into the presence of the largest and most ancient of the architectural remains of Lanuvium; the most impressive and

<sup>1</sup> Labruzzi, IV, p. 44. Canina (*Edifici*, tom. VI, tav. 66) shows the ancient paving, not as in his plan, but as continuing along the curve of the present road up past the north end of this wall.

<sup>2</sup> *Not. Scav.* 1892, p. 236; 1907, pp. 125, 656, 659.

<sup>3</sup> Sig. Galletti has written an article on the Heracleion of Lanuvium, which will appear in one of the archaeological journals published at Rome.



instructive object, to my mind, in the entire region. It is the archaic retaining wall,<sup>1</sup> running northeast to southwest contiguous with the ancient road, and in fair preservation for the distance of 320 metres, built with soft, gray, peperino blocks of Cyclopean proportions, but cut and joined with the precision of historic times. Not only does the wall follow the sinuous contour of the hillside, but the courses of stone form undulating lines parallel to the varying slopes of the road. The vertical joints, are,



FIGURE 15.—ROAD FROM ASTURA

however, kept perpendicular so that the blocks, on the slopes, are not rectangular prisms but rhomboids (Figs. 15, 16). The blocks are of various sizes, for example 0.96 m.  $\times$  0.59 m.; 1.08 m.  $\times$  0.99 m.; 1.87 m.  $\times$  0.63 m.; 2.06 m.  $\times$  0.76 m. Those which can be completely measured have a thickness of 0.80 m. to 0.90 m. There was at least one inner tier. From the northeast end, for about one-fourth of the entire length, five courses stand in place.

<sup>1</sup> The wall is shown in an engraving in Canina, *Edifici*, VI, tav. 66, and in another of Labruzzi (See also Labruzzi, IV, 43), to be found at the Academy of St. Luke in Rome, where by a preposterous error it is marked "Porta Napoletana a Velletri, mura di centa (sic) dell' orto di San Clemente."

For the rest of the way the two lower courses continue and are surmounted by concrete, set with plentiful white mortar, and in a few places still faced with reticulate work. In the imperial period, when military defense was no longer required, buildings



FIGURE 16.—RETAINING WALL BY THE ROAD FROM ASTURA

were probably placed above the old wall.<sup>1</sup> The early period of this structure and the influence of Greek methods is proved by the hollowing of the inner parts of the surfaces of contact of the blocks, technically termed *anathyrosis*.<sup>2</sup> The lowest course is

<sup>1</sup> It is said that a large temple base is buried on the west of the southernmost part of the wall.

<sup>2</sup> This is one of many helpful observations made by Mr. Van Buren who kindly went with me over most of the ground described in this article.

slightly projecting and is neatly joined to the pavement; in their original positions at the angle are many of the ancient basalt wheel-guards, shaped something like a quarter-sphere, situated at intervals of about five metres. The polygonal blocks of the paving, many of which are about a metre in diameter, do not extend under the wall, though in a few spots they appear to do so, owing to the settling of certain large blocks. The road is presumably much later than the wall. It is preserved towards the southwest to the considerable width of five metres, which leads us to suppose that this was the main road from Lanuvium to the south, and that this pavement and venerable wall were familiar to the eyes of Cicero as he journeyed between his villas at the Astura and at Tusculum.<sup>1</sup> At the lower end the wall stops at a point where one branch of the ancient road crosses the line of the wall and continues north toward the town, west of the present road and at a slightly higher level. Beyond this road rises the natural rock; hence there is no proof of the statement found in certain guide books, that there was an ancient city gate at this point. Not a single trace remains of the stone building seen by Westphal<sup>2</sup> across to the south; it probably stood upon the natural rock terrace now seen in the rose garden.

The ancient road at this point makes a sharp turn to the left, passes above the little church of the "Madonna delle Grazie," then is lost in the garden. That here we stand without the city limits, at least those of the republican age, may be deduced from the discovery, in 1883, in the Vigna Campiotti; not far from the church, of an underground tomb<sup>3</sup> containing three sarcophagi of peperino without inscriptions<sup>4</sup> and certain smaller objects, such as an alabaster casket, a metal mirror, red-figured vases, a bronze stilus, and little silver chains, from all of which it was concluded that the tomb was used at the close of the second century before Christ.<sup>5</sup>

There is now no road from Civita Lavinia to the coast. We descend by the mule path between the vineyards and cross the

<sup>1</sup> Cic. *ad Att.* XII, 41, 1; 43, 1; 44, 3, etc.

<sup>2</sup> Westphal, *Röm. Kamp.* p. 36.

<sup>3</sup> *Not. Scav.* 1883, pp. 88, 251; 1892, p. 272.

<sup>4</sup> A sarcophagus of similar description is now in the basement of the *Residenza Comunale*.

<sup>5</sup> "For views of paths east and west of the village of Civita Lavinia, see Labruzzi, IV, 45; Canina, VI, 66." T. A.



railway;<sup>1</sup> at the foot of the hill the path traverses fifty metres or more of ancient paving well preserved; farther on, this road may be detected a pace or two to the east of the present track and at a slightly lower level; it has been traced several miles in a straight line to the south, traversing the region known as Campo Morto. It connected Lanuvium with Ulubra and Astura, and had a branch to Antium.<sup>2</sup> About two and one-half kilometres from the town, beside the road, on the left, are the concrete remains of a Roman tomb,<sup>3</sup> measuring externally about three by five metres; the barrel vault inside is lined with very hard yellow stucco an inch thick. In the pasture 250 paces to the right is a high concrete<sup>4</sup> structure about 15 m. square containing a well 0.90 m. in diameter with two sets of footholes, and rooms with traces of fine reticulate. Nibby<sup>5</sup> reports an *exedra* near the north corner and parallel walls rising from the upper level; he calls this a villa of the Augustan age; it is now named Grotta Piattelli.<sup>6</sup>

Two kilometres farther on, beyond two immense masses of concrete tumbled together upon the left, we come to an interesting ancient Roman bridge, called Ponte Loreto (Fig. 17), perhaps from a laurel grove once in the vicinity. The paving of the bridge is 30 m. long and 5 m. wide from curb to curb; the parapet walls are 0.90 m. thick and of stone blocks like those of the vault,

<sup>1</sup> "To the eastward, east of the railwayman's house at pt. 225 [in the official carta geographical], are concrete foundations in the bank above the line, and a little east again are brick ruins, much destroyed, running southwest by west and some *opus quadratum*." T. A.

<sup>2</sup> Westphal, *Röm. Kamp*. p. 40.

"To the east of it, east of La Torretta, is a mediaeval ruin, but a little further south there is much brick and marble, and paving stones of *selce* found in making the vineyard, which is full of walls of buildings and late burials. Just to the south is the cutting of the road. At this point a branch-road went off to the west; the pavement is very good and the stones very large, but it lies under ten feet of soil, so that it cannot be traced. Just south of this goes off the path to the Casale Strutt. The field wall east of the main road contains much brick and marble." T. A.

<sup>3</sup> "It seemed to me to be part of a larger building." T. A.

<sup>4</sup> Concrete in two layers. The stone of the lower layer is silex, of the upper a porous volcanic stone.

<sup>5</sup> Nibby, *Dintorni*, II, p. 188.

<sup>6</sup> "There is a branch road going off N. N. W. from the main road to the villa. Nibby also gives a plan (*Schede*, III, 68, *i.e.* in his manuscript notes in my possession). The place is called R(egione) Petrara." T. A.

which has a span of 4.72 m. and intersects the road at an angle of 45 or 50 degrees.<sup>1</sup> Certain cuttings on the under side of the vault, not surely ancient, seem to have served to hold in place a movable dam with which to raise the level of the water upstream to the east.

The conspicuous white house three kilometres to the east, and about one kilometre south of the railway, marks the "Colle delle Crocette." The house (Casale Strutt) is for the most part founded upon ancient *opus quadratum*; a shed to the rear is floored



FIGURE 17.—PONTE LORETO NEAR CIVITA LAVINIA

with the ancient small white *tesserae*. In the vicinity have been found, besides huge amphoras and an ancient wine press, fragments of pottery and scarabei indicating a period of Etrusco-Latin civilization.<sup>2</sup>

<sup>1</sup> Director Ashby of the British School has an unpublished drawing of the bridge made by Carlo Labruzzi in 1789 (IV, 46) cited in *Mél. Arch. Hist.* XXIII, 1903, p. 401. "The direction of the bridge seems to have been altered from 20° east of south to due south." T. A.

<sup>2</sup> Reported by Murray (*Rome and the Campagna*, p. 506) who personally visited and studied Civita Lavinia. "A path passing south of Casale Strutt and running east and west (marking what was till lately the boundary between the cultivated and the uncultivated ground) was, *we were told* (1902) ancient, with pavement visible in places running to the Via Appia on the east and to the Anzio road at Pasquali on the west." T. A.

To complete our examination of the remains of Lanuvium, we cannot do better than repair to the *villino* of Sig. Vincenzo Seratrice, royal inspector of antiquities, whose garden adjoins the "temple of Hercules." Here are preserved numerous inscriptions and sculptures found in recent years, mostly from Lanuvian territory, bits of ancient fresco, collections of coins and terracotta lamps.

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## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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### GENERAL AND MISCELLANEOUS

**KURDISTAN.—Parchment Documents.**—At the January (1914) meeting of the Berlin Archaeological Society, A. Deissmann gave an account of the pre-Christian parchment documents recently found in a stone jug in the Kurdish mountains and sent to England. Two are in Greek, one of them with a Palavi text on the back, and a third is in Pahlavi. They are to be published by Mr. Minns. The Greek texts are dated by means of the names of Arsacid kings and queens in 88 and 22 B.C., and concern business matters such as the inheritance of a vineyard. They show an unexpectedly strong Greek element in the Parthian civilization. The names of places and persons are not Greek, but Iranian. (*Arch. Anz.* 1914, col. 45.)

**NECROLOGY.—Benjamin Altman.**—In *R. Arch.* XXIII, 1914, pp. 107 f. (from *Gil Blas*, October 17, 1913), SEYMOUR DE RICCI gives an enthusiastic account of the treasures of art, especially paintings, collected by Benjamin Altman, of New York, whose death has removed one of the most distinguished American collectors.

**Adolph F. A. Bandelier.**—Adolph F. A. Bandelier died at Madrid, Spain, March 19, 1914. He was born in 1840 at Berne, Switzerland, and came to the United States when a young man, where he distinguished himself in the field of American archaeology. From 1880-1885 he travelled among the Indians of New Mexico, Arizona, Mexico, and Central America under the auspices of the Archaeological Institute of America. In 1892 he went to Peru and Bolivia, where he devoted himself to exhaustive archaeological and ethnological research and gathered extensive collections of antiquities for the American Museum of Natural History of New York. From 1904 he was a lecturer at Columbia University. He was the author of *The Art of War and Mode of*

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1914.

For an explanation of the abbreviations, see pp. 126-127.

*Warfare*, 1877; *Tenure of Land and Inheritances of the Ancient Mexicans*, 1878; *On the Social Organization and Mode of Government of the Ancient Mexicans*; *Historical Introduction to Studies Among the Sedentary Indians of New Mexico*; *A Report on the Ruins of the Pueblo of Pecos*, 1881; *Final Report of Investigations Among the Indians of the Southwestern United States*, 1880-1892; *The Delight Makers*; *The Gilded Man*; *An Outline of the Documentary History of the Zuñi Tribe*, 1892; *The Indian and Aboriginal Ruins of Chachapayas, Peru*, 1907; *The Islands of Titicaca and Koati*, 1910. (New York Evening Post, March 20, 1914.)

**Giovanni Barracco.**—Baron Giovanni Barracco was born at Cortona, April 29, 1829, and died at Rome, January 15, 1914. He was a distinguished collector and patron of art. His museum of ancient sculpture, which he presented to the city of Rome, is almost a collection of masterpieces. (S.R., *R. Arch.* XXIII, 1914, p. 105.)

**M. P. Botkin.**—Michel Pavlovitch Botkin was a collector of paintings, painted vases, terra-cottas, ancient objects of gold, Byzantine enamels, and majolica. Some years ago he issued a sumptuous publication of his collections. In 1880 he edited the correspondence of the architect Alexander Ivanoff. He died recently at St. Petersburg at the age of 75 years. (S.R., *R. Arch.* XXIII, 1914, p. 280, from *Cicerone*, 1914, p. 183.)

**Alexander F. Chamberlain**, Professor of Anthropology at Clark University, who died on April 8, was born in England on January 12, 1865. He graduated from Toronto University in 1886, received his A.M. degree in 1889, and his Ph.D. from Clark University in 1892. In 1891 he made special investigations of the Kootenay Indians in British Columbia, under the auspices of the British Association. From 1900-8 he was editor of the *Journal of American Folk-Lore*, and he was also department editor of the *American Anthropologist* and of the *American Journal of Archaeology*. He was a member of a number of American and foreign anthropological and antiquarian societies, was the author of numerous essays and papers on anthropological and kindred subjects, and had contributed to various encyclopaedias. Among his publications were: *Child and Childhood in Folk Thought*, 1896; *The Child—A Study in the Evolution of Man*, 1900; *Poems*, 1904. (*Nation*, April 16, 1914, p. 439.)

**Henri de la Tour.**—J. B. Jérôme-Marie-Henri de Fayet de la Tour, adjunct conservator at the Cabinet des Médailles, died at Antony, June 24, 1913, aged 58 years. In 1892 he finished the atlas of Gallic coins begun by Muret, a work of capital importance. (S.R., *R. Arch.* XXII, 1913, p. 124.)

**Émile Durand-Gréville.**—Born at Paris in 1838, Émile-Alix Durand, called Durand-Gréville, died at Paris, January 20, 1914. He was interested in many things. The history of art is indebted to him for researches on the technique of Greek vase painting, on the Flemish primitives, on Rembrandt, and on Raphael. He was somewhat prone to bold hypotheses, a fault which is especially noticeable in his work on Hubert and Jan Van Eyck (1910). Personally he was very lovable. (S.R., *R. Arch.* XXIII, 1914, p. 107.)

**Barclay Vincent Head.**—Barclay Vincent Head, the authority on numismatics, died in London on June 12. He was born in Ipswich, England, on January 2, 1844. In 1864 he was appointed an assistant in the British Museum; in 1908 he was elected vice-president of the Royal Numismatic Society, and was joint editor of the *Numismatic Chronicle* from 1869 until 1910. From

1893 to 1906 he was keeper of the department of coins and medals of the British Museum. Mr. Head was a correspondent of the Institute of France and of the Royal Prussian Academy of Sciences, and a member of the Imperial German Archaeological Institute. He had also received the degrees of D.Litt. from Oxford, D.C.L. from Durham, and Ph.D. from Heidelberg. He was the author of *History of the Coinage of Syracuse*, *The Coinage of Lydia and Persia*, *History of the Coinage of Ephesus*, *Historia Numorum*, and the Catalogues of Greek Coins in the British Museum in ten volumes. (*Nation*, June 25, 1914, p. 768.)

**Carl Jacobsen.**—The founder of the magnificent collection of sculpture known as the Ny-Carlsberg Museum, died at Copenhagen in January, 1914, at the age of 72 years. He was a brewer, but applied his gains to enrich his country with works of art. The works of ancient sculpture are perhaps most widely known, but the collection of modern works is also remarkable. (S.R., *R. Arch.* XXIII, 1914, p. 105.)

**Emile Jacobsen.**—Emile Jacobsen died at Nice on the 28th of April, 1914. His last published work appeared in the *Gaz. B.-A.* of March and April,—an article on Fiorenzo di Lorenzo. He was the author of several works on ancient sculpture and painting, and of a work in three volumes on the Sienese school of painting. It was he who discovered some years ago a set of forty drawings of Michelangelo, hidden for centuries in the archives of the Uffizi (published in his *Dessins de Michel-Ange*, Leipzig, Hiersemann). He was the author of numerous articles contributed to all the leading European reviews having to do with the history of art, and at the time of his death had in preparation a volume on Rubens. He was born at Copenhagen about 1860. (*Chron. Arts*, 1914, pp. 164 and 181.)

**Alfred Lichtwark.**—The director of the Kunsthalle in Hamburg, Alfred Lichtwark (1852–1914), was a remarkable organizer, whose influence is seen in all the German picture galleries. He saved for Hamburg the works of the primitive local school, and he was one of the first to understand the importance of French impressionism. (S.R., *R. Arch.* XXIII, 1914, p. 106.)

**Victor Mortet.**—The librarian of the Sorbonne, Victor Mortet, was born at Nancy in January, 1855, and died at Paris in January, 1914. His archaeological works consisted of numerous articles in the field of mediaeval archaeology, the chief of which is, perhaps, the *Recueil de textes relatifs à l'histoire de l'architecture et à la condition des architectes*, published in 1911. (S.R., *R. Arch.* XXIII, 1914, p. 106.)

**Georges Perrot.**—Georges Perrot, who died the last of June, 1914, was born at Villeneuve-Saint-Georges, November 12, 1832. He was educated at the Lycée Charlemagne, the École Normale Supérieure, and the École Française d'Athènes. After having occupied several other positions, he was Directeur de l'École Normale Supérieure (1883–1904). He was grand-officier of the Legion of Honor, Honorary Professor in the Faculté des Lettres, Honorary Director of the École Normale Supérieure, member of the Institute, and Perpetual Secretary of the Académie des Inscriptions et Belles-lettres. He had received numerous foreign decorations and was honorary or associate member of many foreign societies, among them the Archaeological Institute of America, the academies of Berlin, Vienna, Stockholm and Rome (dei Lincei) and the British Academy. He conducted an expedition to Asia Minor (1861–



1862), the chief result of which was the discovery of the "Monumentum An-cyranum," the Greek version of the "Index Rerum Gestarum Divi Augusti."

His chief writings are: *Souvenirs d'un voyage en Asie Mineure; Exploration archéologique de la Galatie, de la Bithynie, de la Paphlagonie, de la Cappadoce et du Pont; Mélanges d'archéologie, d'épigraphie et d'histoire; Le droit public d'Athènes; l'Éloquence politique à Athènes, les précurseurs de Démosthènes; l'Histoire de l'art dans l'antiquité* (with the late Charles Chipiez), the tenth volume of which has recently appeared; and *Praxitèle*. He was one of the editors of the *Revue Archéologique*.

His industry, his learning, and his acumen were astonishing; his taste in matters of art was almost unerring; and his literary style was a little diffuse, perhaps, but so delightful that its very diffuseness was almost an added charm. All archaeologists, all students of ancient art, lament his death and honor his memory.

H. N. F.

**Rufus B. Richardson.**—On March 10, 1914, Professor Rufus B. Richardson died of pneumonia. He was born in Westford, Massachusetts, in 1845, graduated at Yale University in 1869, and afterwards took the degrees of doctor of philosophy (1878), and bachelor of divinity (1883). He was professor of Greek at Indiana University (1880-1882) and at Dartmouth College (1882-1893); and from 1893 to 1903 he was director of the American School of Classical Studies at Athens. He published an edition of the speech *De Corona* of Aeschines, a *History of Greek Sculpture*, and many archaeological papers dealing especially with his excavations in Greece.

**Antonino Salinas.**—Antonino Salinas died at Rome, March 6, 1914. He was born at Palermo in 1841, and published his first work in 1858 on the coins of Carthage. In 1865 he became professor of archaeology at the University of Palermo; and in 1873 director of the National Museum in the same city. He was a specialist in numismatics, in which field as well as in that of epigraphy he published many papers. His most important work was *Le monete delle antiche città di Sicilia*. In 1907 his pupils and friends published in his honor *Miscellanea di archeologia* (see *A.J.A.* XV, 1911, p. 533). (*Boll. Arte*, VIII, 1914, Supplémento, p. 23.)

**Hans Stegman.**—The director of the Nationalmuseum at Munich, Hans Stegman, died recently at the age of 52 years. His father was director of the Kunstgewerbe museum at Nuremberg. The son was made conservator of the Germanic Museum at Nuremberg in 1895, assistant director of the Nationalmuseum at Munich in 1905, and director five years ago. Among his works are the *Plastik des Abendlandes* and *Meisterwerke der Kunst und des Kunstgewerbes vom Mittelalter bis zur Zeit des Rokoko*. (*S.R., R. Arch.* XXIII, 1914, p. 280, from *Wochenblatt der Frankfurter Zeitung*, February 20, 1914.)

**J. R. S. Sterrett.**—Professor John Robert Sitlington Sterrett, head of the department of Greek at Cornell University, died June 16, 1914, of cerebral hemorrhage after an operation. He was born March 4, 1851, at Rockbridge Baths, Virginia. He studied at the universities of Virginia, Berlin, Leipzig, Athens, and Munich, receiving the degree of Ph.D. in 1880. He was a member of the American School of Classical Studies at Athens in its first year (1882-1883), and served the School as secretary (1884-1885), professor (1896-1897), associate editor of the *American Journal of Archaeology* (1901-1909), member of the Managing Committee, and member of the Committee on Fellowships.

In 1902 he received the honorary degree of LL.D. from the University of Aberdeen. He was a corresponding member of the Imperial German Archaeological Institute and member of the American Philological Association. He was professor of Greek at Miami University (1886-1888), the University of Texas (1888-1892), Amherst College (1892-1901), and Cornell University (1901-1914). He was married in 1892 to Josephine Moseley Quarrier, who, with four daughters, survives him.

Among his published writings are: *Qua in re Hymni Homericici quinque maiores inter se differant Antiquitate vel Homeritate*, 1881; *Inscriptions of Assos*, 1885; *Inscriptions of Tralleis*, 1885 (these two in *Papers of the American School at Athens*, Vol. I); *An Epigraphical Journey in Asia Minor* (*ibid.* Vol. II), 1888; *Leaflets from the Notebook of an Archaeological Traveler in Asia Minor* (in *Bulletin of the University of Texas*), 1889; *The Torch-Race*, 1902; *Homer's Iliad, First Three Books and Selections* (an annotated school edition), 1907; *The Outline of a Plan for the Exploration of Asia Minor, Syria, and the Cyrenaica*, 1907; and *A Call of Contemporary Society for Research in Asia Minor and Syria*, 1911. He was joint editor of *Cornell Classical Studies*, and at the time of his death was busy with the edition and translation of Strabo for the Loeb Classical Library.

Professor Sterrett was an inspiring teacher for those whose preparation and ability enabled them to sympathize with his tastes and aspirations. He was enthusiastic by nature, and his enthusiasm was directed especially toward the exploration of Asia Minor, where he conducted several expeditions; the Cornell Expedition was organized by him. He was a warm-hearted, faithful friend and a genial companion, with a fund of reminiscences and stories, which he told in a delightfully simple and humorous manner. His death brings a great loss to the cause of classical studies in America and a still greater loss to his personal friends. H. N. F.

## EGYPT

**THE GERMAN EXCAVATIONS OF 1912-1913.**—In *Klio*, XIV, 1914, pp. 116-126, L. BORCHARDT reports upon the German excavations in Egypt in 1912-1913. The most important work was done at Tell el-Amarna where about sixty houses and 400 m. of streets were uncovered. The town did not come to an end with the eighteenth dynasty, but was inhabited also during the New Kingdom. Much was learned about the houses of the people. They were of one story with stairs leading to the roof. Remains of lattice windows of stone which, however, did not open upon the street were found. Festoons and wreaths were painted on the walls. An interesting house was that of Neb-m-ḥeb. Along the street was a wall, probably low, back of which was a court. At the rear of this was a high wall with three doors in it, one leading to the garden, one to the house, and the third to the stables. Behind the house was a storehouse, a house for the servants and near it, in the wall, an oven. The garden was systematically laid out. A shady path led from the entrance to a brook behind which was a summer-house. Not less than seventy-six shrubs and trees were in this garden. In this part of the town an artist's studio came to light, with great quantities of plaster in all stages, from the rough state to the finished statue. There were models of ears, lips, etc., also

portraits of the whole royal family. There were also found statues, more or less complete, of hard stone, including one head of Amenophis IV, closely resembling the one in Paris, but badly broken. A stele 40 cm. high is a counterpart to the one in Berlin. It shows the king seated and holding his two daughters in his lap, while the queen sits opposite him. He is giving an earring to the elder princess. At **Qarara** two Coptic cemeteries were examined and some papyri found. At **Dêr el-medine** ostraca of the nineteenth and twentieth dynasties came to light, some literary texts, and a broken stele with the name of Amenophis I. On the road between Dêr el-medine and Medinet Habu many hieratic ostraca were discovered including literary texts, and mentioning the names of twelve kings and one queen. At **Abusir** the so-called temple of the sun of the fifth dynasty was examined; and at **Gizeh** excavations were carried on in the same locality as in former years.

**ABYDOS.—Strabo's Well.**—During the past season the building in front of the tomb of Osiris at Abydos was excavated. It is about 100 feet long and 60 feet wide and is built of very large stones. It was divided into three naves by two colonnades of huge granite monoliths supporting architraves. The middle nave was wider than the other two. In the four sides of the enclosing wall are seventeen cells of the height of a man, connected by a ledge between two and three feet wide and opening upon what was a large pool. The building was evidently a reservoir, and the pool the well mentioned by Strabo. It dates from the same period as the temple of the Sphinx and is one of the oldest structures in Egypt. The chamber in which the tomb of Osiris was located was built at a later date, probably by Seti I. (E. NAVILLE, Report to the Egypt Exploration Fund.)

**CAIRO.—The Work of the French Institute, 1912-1913.**—In *C. R. Acad. Insc.* 1913, pp. 517-524, P. LACAN gives the results of the work of the French Institute at Cairo in 1912-1913. At Abou-Roach excavations were carried on at three places. 1. Near the pyramid, the storerooms of the pyramid temple were cleared and great quantities of vases found in them. They were mostly broken, but there were several new shapes among them, and about twenty so-called "Phoenician" lamps. All date from the fourth dynasty. 2. About an hour to the north a small necropolis containing third dynasty tombs with vases of alabaster and stone, and fourth dynasty tombs without funeral furniture was partly excavated. 3. A mound near the village contained mastabas of the fourth dynasty and beneath them a necropolis of the first two dynasties. Several tombs of the second dynasty were excavated and the relation of the secondary graves to the principal burial determined. Two remarkable crystal vases, many others of alabaster and hard stone, ivory lions, metal tools and some finely worked flint knives made for funeral purposes were found in them. Excavations were also carried on at the Byzantine site of Baouit. A report of the publications during the year is added.

**KERMA.—Discoveries in 1913.**—In *B. Mus. F. A.* XII, 1914, pp. 9-24 (26 figs.; map), G. A. R(EISNER) describes his excavations at Kerma in Nubia in the spring of 1913. On the plain near the Western Defûfa numerous potsherds were found, as well as alabaster vases with names of kings of the Old and Middle Empires. They were on the surface or just below it resting upon a subsoil of Nile mud. Some foundations on the west side were proved by inscribed alabaster vase fragments to have been inhabited from the sixth to



the twelfth dynasty. On the east side were seal impressions of the Hyksos period, and materials for making pottery, beads, etc., showing that there was a trading and manufacturing post there during the Hyksos period and perhaps as far back as the sixth dynasty. The only cemetery discovered dated from the second century A.D. Near the Eastern Defûfa the cemetery of the garrison of the fort in Hyksos times was found. Here wooden beds came to light with latticed thong covering and legs shaped like bulls' legs, some encased in beaten gold; also ostrich feather fans, swords with handles of



FIGURE 1.—BONE AND IVORY INLAY PIECES FROM FURNITURE

ivory and tortoise shell, scarabs of the Hyksos period and red and black polished pottery "as thin and fine as good porcelain." Some of the furniture was inlaid (Fig. 1). In one grave the skeleton was found on a carved bed, with a sword between the legs, leather sandals and feather fans beside the feet, and below them the skeleton of a ram. Pots, pans and other things were near by and around the body were skeletons of men and women who seem to have been buried alive. The whole mass was covered by a great ox hide. Who these people were is not yet clear.

**MEROE.**—*The Latest Excavations.*—This season's excavations in Egypt on the site of Meroe, carried on by Professor Garstang, of Liverpool University, are yielding interesting results. Recent discoveries include a sacred well and adjacent observatory, in which there is evidence of instruments for observing transits and for determining latitude and other astronomical data. Two monumental inscriptions, the longest Meroitic texts extant, have just been brought to light, recording victories and containing references to the city of Rome. Explorations are proceeding also outside the city walls, where hundreds of laborers are now clearing buildings and ruins. The work is receiving

every assistance from the Sudan Government. (*Nation*, February 26, 1914, p. 223.)

**TARKHAN.**—A Predynastic Cemetery.—In *Rec. Past*, XIII, 1914, pp. 1–25 (28 figs.), W. M. FLINDERS PETRIE describes the excavations at Tarkhan (two hours by rail south of Cairo), where about 1500 graves have been opened. They date from just before and just after the beginning of the first dynasty. In some cases the superstructure of the graves was perfectly preserved. Above the common graves was a mound plastered with gypsum and sand forming a flat dome; the larger graves had mastabas. A flat pile of sand retained by a wall eighteen inches high covered the grave. The skeleton was usually found in a contracted position with an alabaster bowl covered with a slate palette between the knees and face. The tombs of the nobles were over 100 feet long and surrounded by a thick brick wall. They date from the middle of the first dynasty, but were re-used in the twelfth dynasty. About these tombs were some burials of the household in perfect condition. One tomb contained the skeletons of three donkeys which had been beheaded. Green glaze vases were common in the first dynasty; and necklaces were usually worn by the women and by some of the men. The people were well off at this period and far from barbarous. The finding of a stone scarab proves that the scarabaeus was honored as early as the first dynasty. Remains of wooden houses came to light of the same pattern as those of brick or stone already known. The skeletons prove that about the beginning of the dynastic period there was an invasion of a race of men of shorter stature who had been entering the region in small bodies for many years previous. Tarkhan was probably a temporary capital, which was gradually abandoned after Memphis was founded by Mena, a generation or two later. A few miles south of Tarkhan a cemetery of the twelfth and eighteenth dynasties was explored. In it was found some splendid jewelry and some fine Canopic jars. Of eighteenth dynasty date were a long gold necklace and a sword of the type used by the Shardana troops of Ramses II. A brief statement of some of the recent discoveries at Memphis is added.

**THEBES.**—Excavations of the Metropolitan Museum in 1912–1913.—In *B. Metr. Mus.* IX, 1914, pp. 10–23 (11 figs.), H. E. WINLOCK reports upon the work of the Metropolitan Museum at Thebes in 1912–13. The causeway of Mentuhotep approaching his temple at Der el Bahri was cleared for 140 yards. Above it was a Ptolemaic cemetery. Bordering the causeway on the north was a wall 2.60 m. high; the southern wall was not found, as a large building of later date covered it. Cut in the rock of the causeway were circular pits thirty feet deep and about eighteen feet apart in which trees were once planted. A small brick pyramid with its chapel and a series of tombs of the seventeenth or early eighteenth dynasty were discovered on the north side of the wall. The causeway proper was 17 m. wide and the whole avenue 90 m. wide. It was about three quarters of a mile long, and at intervals along it were statues of the king. The valley temple lay in cultivated ground and was not found. The mortuary temple of a king who ruled after Ramses II, probably Ramses IX, or Ramses XII, was partly excavated.

**The Tomb of Senmen.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 282–285 (5 pls.), N. DE G. DAVIES states that in the tomb of Daga at Thebes were found in the débris stamped crude bricks of Senmen who was attached to the persons

of the daughters of Hatshepsut. Senmen's tomb was not then known. Higher up, on the same hillside, is a feature unique in the necropolis, a group of man, woman, and child carved out of a great boulder. The inscription is well-nigh illegible, but in a favorable light the monument yielded up its secret. The man is Senmen, accompanied by his wife, and the child in his arms is one of his royal protégées. The tomb has no hewn chamber or visible burial-shaft, but consisted of a tiny brick chamber, and a niche for offerings at the foot of the statue. The narrow place of burial seems to reflect the persecution of the followers of Hatshepsut.

## SYRIA AND PALESTINE

**JERUSALEM.**—Excavations at the Damascus Gate.—In *Pal. Ex. Fund*, XLVI, 1914, pp. 29–33 (2 pls.), J. D. GRACE states that early in October the old wooden coffee-house, outside the Damascus gate, was pulled down that its site might be built upon. As it was known that the upper soil was largely débris, it was necessary to seek more solid ground below, and thus have an opportunity for observing the strata and their depths. Some new and interesting facts that were brought to light were: a much greater depth of débris than was supposed at this spot; two ducts at different levels for the water from the north of the city, known to have existed, but lost for many centuries; and graves, probably Roman, in the original soil next the rock, and presumably extra-mural. It would be unwise to form hasty theories on these facts, but they are obviously important.

**NÂBLÛS.**—Recent Austrian Excavations.—In *Berl. Tageblatt*, October 25, 1913, an account is given of the excavations made by E. Sellin in the vicinity of the modern Syrian city of Nâblûs. It has been assumed that the ruins of the ancient city of Shechem lie in the vicinity of the place. This was the principal city of the Israelites about 1500 B.C., and was destroyed by the Romans about 70 A.D. The excavations have established the fact that the remains of ancient Shechem are to be found in this spot.

## ASIA MINOR

**APHRODISIAS.**—Excavations in 1913.—In *C. R. Acad. Insc.* 1914, pp. 46–53, A. BOULANGER reports upon the excavations carried on by himself and M. Replat at the Thermae of Aphrodisias in 1913. The principal façade was on the west, but the porticoes of the east and west sides were very similar, and there was the same dedicatory inscription. Several column bases bear inscriptions showing that rich citizens gave columns. Various details of the ground plan were learned. A carelessly executed head of Hera, a headless draped Muse, and a few inscriptions were found.

**PHOCAEA.**—A Recent Examination of the Site.—In *C. R. Acad. Insc.* 1914, pp. 6–18 (map; 4 figs.), F. SARTIAUX gives an account of his exploration of the site of ancient Phocaea in the fall of 1913. Palaia Phokia is undoubtedly the site of the old city, as trial excavations at fourteen places proved. Northeast of the hill of Bakathanasi Myli there seems to have been a theatre. No important remains were brought to light, but a carefully laid pavement near the



town, and a few inscriptions and coins were discovered. New Phocaea was founded in the thirteenth century and has no antiquities except a few inscriptions brought there from other places.

**TROAD.**—**Inscriptions.**—In *R. Ép.* N.S. II, 1914, pp. 35–45, A. REINACH continues an account of a trip in the Troad, publishing a few inscriptions, notably an honorific decree of the third or second century B.C.

## GREECE

**ATHENS.**—**Excavations of the French School in 1913.**—In *C. R. Acad. Insc.* 1913, pp. 687–706, M. PROU reports upon the work done by the French School at Athens in 1913. At Delos a sanctuary of Sarapis and one of Aphrodite were discovered in 1912 on the banks of the Inopus. In 1913 the second sanctuary was cleared and houses and a street uncovered. The enclosure to the southwest contained two temples dedicated to Dionysus, Hermes, and Pan. On the east and northeast sides of the Cynthian hill were sacred ways running to the summit. At the so-called “Palestre de granit,” the large blocks were removed and various architectural members found. At Delphi the substructure of the old temple and the portico of Attalus were re-examined. At Nemea excavations were carried on at the temple. At Orchomenus in Arcadia a temple of Artemis was found. It was identified by inscriptions and by terra-cottas. Some of the inscriptions are important for the history of the institutions of the town. Excavations were also undertaken at Aphrodisias and at the temple of Apollo of Clarus at Notium in Asia Minor. Notice of the work of the members of the French archaeological schools in Athens and Rome follows.

**The Stoa of the Giants.**—In *Πρακτικά* for 1912, pp. 91–99 (6 figs.; plan), P. KASTRIOTES describes his excavations at the Stoa of the Giants in 1912. Nothing of importance was found. Remains of walls to the east may have belonged to a fuller’s shop. Large pithoi and drains of terra-cotta were also unearthed.

**CEPHALLENIA.**—**Excavations in 1909.**—In *Πρακτικά* for 1912, pp. 247–268 (plan; 50 figs.), P. KAVVADIAS describes his excavations in Cephallenia in 1909. West of Kokkolata a small necropolis of Mycenaean and pre-Mycenaean times was found. It consists of two tholos tombs, almost completely destroyed, six cist tombs, and three cut out of the natural rock. Mycenaean gems, buttons, necklaces of agate, sard, glass-paste, etc., coils of gold wire, pieces of a bronze knife and of bronze darts came to light. The finest gem, an agate with the figure of a bull grazing in front of a palm tree was found in one of the rock-cut tombs. (See also *R. Arch.* XXIII, 1914, p. 109.)

**Excavations at Various Sites.**—In *Πρακτικά* for 1912, pp. 100–118 (10 figs.), N. KYPARISSES and A. PHILADELPHUS report that near Hagios Menas on the island of Cephallenia they uncovered the crepidoma of a Doric temple, terra-cotta plaques, some having the head of Medusa, used in the decoration of the temple, and potsherds of good Greek date. At Kangkelissa were found some late tombs in one of which was a small Nike, 3 cm. high, of gold leaf on bronze. Her wings are spread; and in her raised right hand is a wreath or wheel, while her left hand, which is lowered, holds another wreath. At Kok-

**kolata** a "Homeric" bowl was found decorated with the sacrifice of Polyxena, and the fight between Paris and Menelaus; also two well-preserved figurines of Tanagra type. At **Diaka** two caves were discovered, one containing tombs with Mycenaean remains, and the other terra-cottas showing that it was once a shrine of Pan and the Nymphs.

**DOUKOS.**—**A Shrine of the Dioscuri Cabiri.**—At a warm spot below a rock near Doukos, about an hour's ride from Chalcis, where flocks gather in winter, a very early shrine has been discovered. Two primitive nude figures of bronze on a single base, thirteen bronze statuettes of bulls, of different sizes, and a number of perforated triangular-shaped lumps of clay, perhaps amulets, were found. A Mycenaean seal, with the figure of an antelope (Περὶ τῶν ἐν Εὐβοίᾳ ἀρχ. τάφων, Πιν. IE, 2) came from the same site. In Πρακτικά for 1912, pp. 145-153 (7 figs.), G. A. ΠΑΠΑΒΑΣΙΛΕΙΟΥ argues that this was a shrine of the Dioscuri Cabiri, used by shepherds, and that it dates back to Mycenaean times.

**ELASSONA.**—**Inscriptions.**—In *R. Ἐρ.* N.S. II, 1914, pp. 17-34, A. S. ARVANITOPOULLOS publishes three epitaphs and nine inscriptions recording the enfranchisement of slaves, found in or near Elassona and collected by him there in the former Turkish custom-house, now transformed into the "Museum of Perrhaebia." These inscriptions are in continuation of previous ones published by him in Ἐφ. Ἀρχ. and *R. de Philol.*

**ERETRIA.**—**Greek Jewelry.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 289-328 (5 pls.; 13 figs.), K. KOUROUNIOTIS publishes jewelry from graves at Eretria dated by the accompanying finds of pottery in the geometric period, the first half of the fifth century and the Hellenistic period respectively. The geometric graves contained among other objects five diadems of gold leaf with stamped designs, one of them representing a stag hunt. Especially noteworthy in the second class are two gold ear-studs in the form of rosettes, which recall those worn by the statues of *Korai*, a number of rings of very fine workmanship, several necklaces with pendants in the form of acorns, bulls' heads, etc., and a diadem of gold leaf divided into 16 squares with the following stamped designs: palmette, rosette, sphinx in profile, winged horse, sphinx in front view, bee, swan, griffin and *triskeles*. These are all to be regarded as Attic work. The most interesting object from the Hellenistic graves is a diadem with stamped designs representing the return of Persephone. At the left Persephone in the chariot of Selene, drawn by goats and conducted by Hermes, approaches the seated figure of Zeus. Behind him are the seated figures of Demeter and Persephone, then five figures of Horae, then at the left the same chariot group repeated approaching Aphrodite seated with Eros beside her. Analogies for this scene are to be found on the sarcophagus at Wilton House (Gerhard, *Ant. Bildw.* CCCX, 1, 2).

**LEBADEA.**—**Excavations in 1912.**—Excavations at Lebadia in 1912 proved that the "Kastron" was not occupied before mediaeval times; and that there was no ancient settlement in the hollow to the north of it. (A. D. KERAMOFOULLOS, Πρακτικά for 1912, pp. 88-90.)

**LEUCAS.**—**The Excavation of Chirosipilia.**—In *Z. Ethn.* XLV, 1913, pp. 1156-1164 (6 figs.), G. VELDE continues his account (*ibid.* XLIV, 1912, pp. 852 ff.) of his excavations of Chirosipilia in Leucas. A considerable layer of red earth, comparatively free from remains, seems to have been swept in from

the outside, while the gray color of the other strata is due to organic substances brought in by the cave dwellers. There were found 169 flint implements, thirty others of bone, sixteen obsidian knives, four implements connected with spinning or weaving, sixteen stone axes, seven grinding or pounding stones with grinders, five ornaments of stone and shell, and many monochrome black and red pottery fragments and bones of animals. The latter were chiefly of domesticated swine. Besides these there were found bones of a small cow, of a sheep resembling that of Asia Minor, of a species of shark, of a toad, of a lizard, and some common sea shells. The sheep may point to a time when Asia Minor and Greece were not separated by the Aegean. Most of the finds were in the upper, looser stratum. The obsidian implements as well as a small blue glass bead prove some intercourse with the east. Three pieces of iron ore and a piece of iron of quadrate cross-section are somewhat puzzling.

**MANTINEA.**—*Nestane and the Argon Pedion.*—A topographical study, made without excavation, of the region directly east from Mantinea as far as the pass over Artemisium into Argolis, is published by H. LATTERMANN in *Arch. Anz.* 1913, cols. 395-428 (2 plans; 10 figs.). It includes the southern end of the Shining Plain (so called from the water which collects upon it to be discharged through an underground chasm) and the ruins of the town of Nestane, set upon a steep-sided projecting hill. The extant portions of the ring wall and the gate, in the passage formed by the overlapping ends of the wall, seem to be nearly contemporary with the fortifications of Mantinea. A square building on the top of the hill, resembling in shape the Telesterion at Eleusis, probably belongs to the sanctuary of Demeter to which the Mantineans made a yearly procession (see Paus. VIII, 6-8).

**POTAMIA.**—*A Prehistoric Site.*—At a site called Castri, near Potamia in Euboea, walls of prehistoric date have been discovered proving the existence of an early settlement on the site. Here were found several stones inscribed with spear-heads, crosses, and other symbols. G. A. PAPAVASILEIOU (*Πρακτικά* for 1912, pp. 119-140; 8 figs.) suggests that this was the site of the Oechalia of Eurytus.

**THESSALY AND MACEDONIA.**—*Archaeological Work in 1912.*—In *Πρακτικά* for 1912, pp. 154-246 (27 figs.), A. S. ARVANITOPOULLOS reports upon the archaeological work done in Thessaly and Macedonia in 1912. At Pagasae foundations were uncovered at the theatre, and architectural fragments belonging to the stage buildings and to a small temple, and a few broken pieces of sculpture found. A building was erected on the site in the Middle Ages. Excavations will be continued at this site. On the acropolis a temple of fourth century date was discovered. Architectural members were found beside it and in a cave near by. Pieces of inscribed stelae, some painted, and potsherds of fourth and third century date also came to light, while at a lower level were remains of neolithic buildings. The Roman and Byzantine city lay along the north shore of the gulf. Here, above the market-place, lay a large temple not yet excavated. In the northeast corner of the city a marble head of Poseidon, fragments of sculpture, figurines, and parts of two stelae show that a temple of Poseidon existed in that vicinity. Remains of a Byzantine church, and vase fragments of various dates, including Mycenaean, were also uncovered here. A third tower was found to contain many painted stelae, of which eighty-five are briefly mentioned, and other objects of importance,



236 in all. A tile from the tower has on it the letters  $\alpha\theta$  which the writer thinks stand for  $\beta(\alpha\sigma\iota\lambda\acute{\epsilon}\omega\varsigma)$  'Αν(τιόχου), arguing that the town walls were rebuilt by Antiochus in 191 B.C., and that all the painted stelae are earlier than that date. A fourth tower contained a few painted stelae and pieces of others. The necropolis from which they came lies between the hill of Hagios Elias and the first tower. Most of the graves so far examined date from the third century B.C., but some are from the fourth. The site of a small temple of Pasicrata was found with numerous figurines which had been buried by the priests, and a fine marble head of the goddess. A fifth tower had about twenty badly broken stelae, some of them painted. To the south are slight remains of a city which may have been the Pheraean Pagasae. The town on Mount Goritsa was **Neleia**; that on the hill of Nebestike was **Ormenium**. At **Iolcus** the large domed tomb already excavated was completely cleared and leaves, buttons, and a so-called talent of gold were found. The decoration consisted of cuttlefish, nautilus, and butterflies, and the thin sheets of gold were either sewn upon garments or wrapped over wooden moulds. Burnt bones indicate that the bodies were burnt in the tomb. The dromos was also cleared. Between Amphanae and Pyraeus a hitherto unknown site was discovered called at present **Paliaktes**. Neolithic and geometric vase fragments, house walls, tombs, figurines, etc., were found upon it. The town was still in existence in the fifth or fourth century B.C. A hill near Larissa called **Asemochoma** proved to be the acropolis of a large neolithic settlement. The writer also records a large number of ancient sites in Macedonia of which he learned either by observation or by hearsay while serving with the Greek army. Among them was a large temple of Heracles at Moranli.

**TIRYNS.**—**The Excavations of 1913.**—The results of the excavations of 1913 at Tiryns are briefly described by HANS DRAGENDORFF in *Ath. Mitt.* XXXVIII, 1913, pp. 329–354 (7 figs.). The road from the upper to the lower fortress was laid bare showing that the Mycenaean level was more than a metre lower than had hitherto been assumed. 2. The excavation of the circular building was continued, and it was proved to have been a complete circle of 13.85–13.95 m. radius. 3. Excavations in the middle fortress showed that the wall separating it from the upper fortress was later than the earlier palace, but earlier than the large megaron. The wall separating the middle and lower fortresses was built in late Mycenaean times when the lower fortress received its circuit wall. A potter's kiln, used in late Mycenaean times, was discovered in the middle fortress. 4. The lower fortress contained practically no buildings; it served as a refuge in times of war for the population clustered about the fortress. 5. A bee-hive tomb, the first to be discovered at Tiryns, was excavated and found to have been in use throughout classical times. It is perfectly preserved, and in size and quality of construction ranks with the tombs of Menidi, Vaphio, and the Heraeum.

## ITALY

**DISCOVERIES IN ITALY IN 1913.**—In 1913 excavations were carried on in **Rome** under the palace of the Flavian emperors. The cryptoporticus which connected the palace and the temple (which is probably to be identified as that of Apollo) was originally continued under the main façade of the

palace on the northwest side. The chambers which contained the machinery for the elevator have been discovered. Under the Flavian palace are remains of a similar building, provisionally attributed to Nero. A large semi-circular foundation perhaps belonged to Nero's circular dining-room. Below are remains of a still earlier building apparently dating from the time of Tiberius or Claudius. Some rooms with fine pavements belong to it as do the room with paintings of scenes from the Iliad and the large hall with fountains discovered in 1721. To the northeast is a cryptoporticus which seems to have come from the house of Livia. Under the northeastern portion of the peristyle of the Flavian palace there are no traces of late republican or imperial buildings, but prehistoric remains, and a peculiar chamber with bee-hive roof in the centre of which a shaft descends to a series of underground passages. This Boni believes to be the Mundus (see p. 399). In digging the foundations for a new church on the Pincian hill an ancient road was found; also a house with fine pavements, and paintings on the walls, which dates from the time of Hadrian. At Veii, on the so-called Piazza d'Armi, an area of irregular shape about 50 ft. by 35 ft. and lined with rough stonework was excavated. It was perhaps an early public building. At the opposite end of the site a pre-Etruscan necropolis came to light. At Ostia excavations were carried on along the main street as far as the temple of Vulcan which fronted upon the Forum. The temple dates from the time of Hadrian and was built upon the line of an earlier street, parts of which have been uncovered with remains of shops of an earlier period below it. Between the theatre and the temple, in the area in front of the four small temples of Venus, Fortuna, Ceres, and Spes there have been found a *nymphaeum* and a small temple of Jupiter. The houses at Ostia are entirely different from those at Pompeii, most of them being apartment houses of a modern type. The publication of the excavations at Milan in 1910-11 shows that the church of S. Lorenzo does not rest upon the ruins of Roman baths, but the brick walls of S. Aquilino stand above what was perhaps an amphitheatre. In Apulia sculptured friezes were found at Lecce and at Taranto; while a report of the work at Locri in Calabria shows that two hundred tombs were opened dating from 550 to 250 B.C. and that a pre-Hellenic necropolis was examined dating from the ninth to the seventh century. In Sardinia excavations were carried on in the prehistoric village of Serrucci. (THOMAS ASHBY, *London Times*, February 10 and 13, 1914.)

**FINDS OF COINS.**—A number of hoards of coins are briefly reported to have been found at various places in Italy: 5298 pieces at Montecarotto (republican coins, chiefly denarii); 7572 pieces at Falerone (of the second and third centuries A.D.); and a few pieces at different localities in the region of Intra. (*R. Ital. Num.* XXVI, 1913, pp. 569 ff.)

**ALLERONA.**—A Milestone of the Via Traiana Nova.—At Allerona, in the quarter called Monte Regole, a milestone of the Via Traiana Nova has been found, which shows that it ran from Volsinii "*ad fines Clusinatorum.*" (E. GALLI, *Not. Scav.* X. 1913, pp. 341-344.)

**ANCONA.**—A Greek Tomb.—Excavations at Ancona have brought to light a large Greek tomb in which were found two small vases and a large cup of silver decorated and inscribed, a cup of colored glass, and small fragments of silver, terra-cotta, bone, and bronze. (*Boll. Arte*, VIII, 1914, Supplemento, p. 30.)

**AVEZZANO.—The Roman Aqueduct.**—The Roman aqueduct in the Piani di Palentini has been further explored and a passageway similar to that through Monte Arunzo has been found in Monte Salviano. It seems probable that in imperial times the aqueduct carried water from a spring on some hill in the valley of the Liris, perhaps that of Rioscono, which now supplies the town of Avezzano, through the two mountains and across the plains to Angizia, a distance of thirteen kilometers. It probably also carried a part of the waters of the Liris for purposes of irrigation. (F. LOLLI, *Not. Scav.* X, 1913, pp. 149–150.)

**BASCHI.—Ostrogothic Tombs.**—Near Baschi, on the road to Montecchio and just beyond the Fosso della Macee, an Ostrogothic *sepulcretum* has been found at a depth of about 2 m., containing tombs covered with tiles bearing the stamps of Theodoric and Atalaricus. Near by were discovered a terracotta sarcophagus of earlier date, fragments of amphorae which had been used as burial urns, and the remains of a building of unknown purpose. (E. STEFANI, *Not. Scav.* X, 1913, pp. 113–115.)

**BENEVENTUM.—An Honorary Inscription.**—In *Not. Scav.* X, 1913, pp. 310–311, A. NEOMATINI announces the discovery of an honorary inscription of the year 213 A.D., from the district called Cellarulo. On pp. 312, 313, A. AURIGEMMA has notes on the same inscription, which was dedicated to L. Staius Manilianus, a physician of Beneventum who had the additional cognomen of Acesius (from ἀκέσμαι), by his grand parents. He held the office of *praetor Cerealis iure dicendo quinquennalis* and gave a *sparsio* to the people in recognition of the honor. The Letters *H.P.C.* seem to have in this inscription the value of *honorati praetura Cereali*, since the usual *heredes ponendum curaverunt* is excluded by the character of the inscription. The other names in the inscription are also of local interest.

**BOLOGNA.—A Roman Building.**—In the Via Indipendenza a building of the Roman period was unearthed, facing a street 2.50 m. below the present level, together with antefixes of Etrusco-Campanian workmanship, the first of the kind discovered in that region. The fragments, which are of painted terra-cotta, belonged in part to a winged figure, perhaps the Persian Artemis, and in part to two wild beasts, apparently panthers. (A. NEGRIOLI, *Not. Scav.* X, 1913, pp. 197–201.)

**BOVA.—A Milestone.**—In the district called Amigdalà a milestone has been found with a double inscription, to Maxentius and to Valentinian and Valens. It belonged to the road running north and south of Regium and indicates restorations in late times by the central government and by the natives. (N. PUTORTÌ, *Not. Scav.* X, 1913, pp. 318–319.)

**CALTAGIRONE.—A New Museum.**—A new museum has recently been opened at Caltagirone, Sicily. Among other things it contains a considerable number of vases of different periods from excavations carried on near the town. (*Boll. Arte*, VIII, 1914, Supplemento, p. 37.)

**CASTELBELLINO.—Tombs.**—Three tombs have recently been discovered near Castelbellino. In one was a skeleton, beside which were a large, curved sword, two lance heads, an iron knife, vases of bronze and terra-cotta, etc. (*Boll. Arte*, VIII, 1914, Supplemento, p. 13.)

**CASTIGLIONE DELLE STIVIERE.—A Gallic Tomb.**—At Castiglione delle Stiviere there have been found an Etruscan tripod with the figure of a



youth holding a bird, a vase in the form of a pitcher, various pans, etc., all of bronze. They came from a Gallic tomb, and are now preserved in the Archaeological Museum at Milan. (*Boll. Arte*, VIII, 1914, Supplemento, p. 30.)

**CEGLIE DEL CAMPO.**—*Italo-Greek Tombs.*—There were discovered in 1913 at Ceglie del Campo two Italo-Greek tombs containing several vases dating from the fifth and fourth centuries B.C. (*Boll. Arte*, VIII, 1914, Supplemento, p. 30.)

**COMO.**—*A Temple of the Sun.*—In *C. R. Acad. Insc.* 1914, pp. 147–150, F. CUMONT calls attention to an inscription recently found at Como recording the dedication of a temple of the Sun about 300 A.D. by order of Diocletian and Maximian.

**CORROPOLI.**—*A Neolithic Cemetery.*—About forty neolithic tombs have been opened in the vicinity of Corropoli. The bodies appear not to have been buried in graves, but laid out in circular, or elliptical huts. (*Boll. Arte*, VIII, 1914, Supplemento, p. 13.)

**CUMAE.**—*The Results of the Excavations.*—In *Mon. Ant.* XXII, 1913, cols. 5–448 (163 figs.), E. GABRICI publishes a detailed account of the excavations at Cumae. The remains date back to the latter part of the eleventh century B.C., when the town was apparently founded. The tombs of the pre-Hellenic period and their contents are discussed; then the early commerce down to the intervention of the Chalcidians; and finally Chalcidian influence at Cumae and its relation to that of Italy and Sicily. The results of the excavations in connection with tradition are also examined.

**DISO.**—*A Messapian Inscription.*—In *Not. Scav.* X, 1913, pp. 151–152, G. B. DI CASTIGLIONE publishes a Messapian inscription, found at Diso, near the junction of the roads from Diso to Vignecastrisi and to Vaste.

**FIESOLE.**—*Chamber Tombs.*—In *Not. Scav.* X, 1913, pp. 327–333, E. GALLI reports the discovery in the triangular space formed by the junction of the Via del Bargello and the Via dell' Olmo of two chamber tombs, not far from the one described in *Not. Scav.* 1886, pp. 220–221. They had been rifled in antiquity, but on the basis of their structure and of a fragment of a relief they are assigned to an Etrusco-Roman necropolis of the second or third century B.C.

**FLORENCE.**—*Acquisition of Etruscan Urns.*—The Archaeological Museum at Florence has recently acquired an important group of small Etruscan urns of travertine decorated with figures in relief. They were formerly in the villa of Montecosso and came originally from the necropolis of Palazzone. (*Boll. Arte*, VIII, 1914, Supplemento, p. 22.)

**An Altar of Silvanus.**—The Archaeological Museum at Florence has acquired the altar found near Bedizzano in 1890. On one side is a dedicatory inscription from Scribonius Libonius to M. Plautius Silvanus, who was consul in 11 B.C. On the other side is a sacrificial scene. (*Boll. Arte*, VIII, 1914, Supplemento, p. 13.)

**GOZZO.**—*A Neolithic Grave.*—While Government employees were carrying on excavation work at Pergla, in the island of Gozzo, an interesting discovery of a tomb containing human remains belonging to the Neolithic Age was made. The neighborhood was explored some time ago by Dr. Ashby, of the British School at Rome. The tomb is contemporary with the Hypogaeum

of Hal Saffieni, which was discovered at Valetta a few years ago. (*Nation*, February 26, 1914, p. 223.)

**GUBBIO.**—*Miscellaneous Antiquities.*—In *Not. Scav.* X, 1913, pp. 284–290, A. DELLA SETA publishes a number of antiquities found near the railway station, at Gubbio, consisting of inscriptions, cinerary urns, and small objects, belonging to a necropolis of Roman Iguvium.

**LATIUM.**—*Miscellaneous Inscriptions.*—In *Not. Scav.* X, 1913, pp. 240–242, A. MAIURI publishes three amphora handles with Greek inscriptions from the territory of *Fregellae*, belonging to a private collection; on pp. 242–244 five inscriptions from *Fabrateria Nova*; and on pp. 244–247 a marble fragment with a relief of a winged Nike, and a fragmentary inscription, from *Minturnae*.

**LORIUM.**—*Discoveries at the Villa of Antoninus Pius.*—The site of the villa of Antoninus Pius and Marcus Aurelius at Lorium, on the Via Aurelia, has recently yielded a pavement in *opus sectile*, some busts and other fragments of sculpture, a marble capital, etc. (G. S. GRAZIOSI, *B. Com. Rom.* XLI, 1913, pp. 57–61.)

**MASSA MARTANA.**—*Early Tombs.*—In *Not. Scav.* X, 1913, pp. 161–163, G. Q. GIGLIOLI reports the discovery of an archaic *sepulcretum* at a depth of about 1 m., containing five tombs with vases and small objects of various kinds. Four of the tombs belong to the period from the seventh to the fifth centuries B.C., showing that the locality, which was on the Via Flaminia, was inhabited at an early date. The other tomb is three centuries later.

**MODENA.**—*A Barbarian Tomb.*—In *Not. Scav.* X, 1913, pp. 321–325, P. DUCATI describes a number of objects in the Museo Chierci of Reggio Emilia, which were found in a barbarian tomb at Marzaglia in the commune of Modena. Besides the remains of a skeleton, there were found fragments of a vase of red terra-cotta, apparently similar to those found at Castel Trosino (*Mon. Ant.* XII, figs. 118 and 224), the boss of an iron shield, part of a two-edged sword, a horse's bit, and a number of objects in bronze and in bronze inlaid with silver. On pp. 325–327 he gives an account of two Roman tombs found at Grizzano, one of which contained a bronze pail and a moulded glass bowl. Coins found in the tomb date from 91 to 71 B.C.

**NAPLES.**—*An Inscribed Strigil from Cumae.*—The National Museum at Naples has recently acquired the handle of a strigil found in illicit excavations in the necropolis of Cumae. It bears the name Σογένης in retrograde writing, in letters not earlier than the third century B.C. This is the fourth occurrence of this name on strigils found in various parts of Italy. (A MAIURI, *Not. Scav.* X, 1913, pp. 185–186.)

**A Statue of Fortune.**—In *Not. Scav.* X, 1913, pp. 187, A. MAIURI reports the discovery, at No. 15 Via Pallonetto da S. Chiara, of a headless statue of Fortune, of mediocre workmanship and in bad condition.

**ORVIETO.**—*Miscellaneous Antiquities.*—In *Not. Scav.* X, 1913, pp. 290–295, G. Q. GIGLIOLI reports the discovery in the Via S. Leonardo of numerous fragments of polychrome terra-cotta ornaments and vases, besides two bases, one of which has Etruscan inscriptions on three sides.

**OSTIA.**—*Recent Discoveries.*—The entire area between the Via delle Corporazioni and the Via della Fontana has been uncovered, revealing an interesting series of shops and houses separated by underground passages. In places there are traces of three stories. The Via delle Corporazioni itself,

from the Decumanus to the Via della Fullonica, is 137 m. long and 7.10 m. wide, paved with basaltic lava and slightly rounded. In the portico behind the theatre the pavements of two more *scholae* have been uncovered. One has an amphora between two palm trees, with three fish below, and bears the letters M. C., perhaps for Mauretania Caesariensis. The other shows two ships approaching each other under full sail. The theatre has been cleared on all sides. In the course of the excavations numerous inscriptions have come to light, one of which mentions a *curator navium Karthaginiensium*. Another, of late date, found in the Decumanus in front of the temple of Vulcan, mentions the Forum. In addition to a great number of small objects of all kinds, some interesting sculptures have been found, including the torso of a Nereid which perhaps belonged to a copy of the great marine group of Scopas mentioned by Pliny, *N. H.* 26, 26. (D. VAGLIERI, *Not. Scav.* X, 1913, pp. 174-184; 204-220; 227-240; 295-308; 351-355.)

**PADULA.—Roman Tombs.**—In *Not. Scav.* X, 1913, pp. 315-316, A. MAIURI reports traces of a Roman *sepulcretum* about a hundred metres from the railway station, and the discovery of a cinerary urn, .51 m. in height, handsomely carved and with a conical cover decorated with scales.

**PALESTRINA.—A Cult of Juno Palosticaria.**—An interesting early inscription discovered at Palestrina is published by O. MARUCCI in *B. Com. Rom.* XLI, 1913, pp. 22-30 (fig.). It antedates the time of Sulla, and recalls the cult of a Juno Palosticaria, apparently.

**PITIGLIANO.—Newly Found Tombs.**—In *Not. Scav.* X, 1913, pp. 334-341, A. MINTO describes a chamber tomb found southeast of Pitigliano, in the district called Cave del Gradone. It contained a number of vases, including bucchero ware and Greek importations. Another tomb was found southwest of Pitigliano, at Naioli, which contained similar vases. Both are assigned to the sixth century B.C.

**POMPEII.—Recent Discoveries.**—At the entrance to No. 5, Ins. XIII, Reg. IX at Pompeii, two fine paintings have been found on the external pilasters, one of which represents Aeneas with Ascanius and Anchises, and the other a Roman warrior. The excavations have brought to light numerous small objects and a goodly crop of inscriptions, mostly election notices. (M. DELLA CORTE, *Not. Scav.* X, 1913, pp. 141-148; 220-224; 249-256; 356-360.)

**REGGIO DI CALABRIA.—Recent Discoveries.**—In *Not. Scav.* X, 1913, pp. 153-160, N. PUTORRI reports the discovery of two inscriptions, one of which, a dedication of the year 120 to Hadrian, contains the title *pater patriae*, which was not formally conferred on the emperor until 128; also of a hoard of bronze coins, belonging to the last period of the independent coinage of Regium, of which about eighty were in good condition; and of a number of Hellenistic and Hellenistic-Roman tombs in the Piani di Modena, south of Reggio. *Ibid.* X, 315-316, A. MAIURI reports the discovery of two tombs of the third century B.C., in the district called Borruce, containing vases, a small mirror and a *defixio*, which seems to have been intentionally illegible.

**ROME.—Miscellaneous Discoveries.**—In the Via dei Querceti, .80 m. below the modern level a bit of ancient road was found, 4.50 m. wide, running from northeast to southwest. On the Via Ruggero Bonghi, at the corner of the Via Leonardo da Vinci, a bit of ancient road was found, 4.20 m. wide and in very bad condition, running from northwest to southeast. In the Via del Porto



di Ripa Grande, at a depth of 2.50 m., several large *dolii* have been found, the upper part of which had been broken off when the present street was made. At the depth of 4 m. one was found entire, 1.10 m. high and 1 m. in diameter. There was also found a marble cippus, having on one side a ram's head and on the other a cock with a twig in its beak. On the front was the inscription *Mercurio Aug. sacrum*. The finds indicate the existence of storehouses or granaries at this point. In the Viale del Re, near the new Trastevere station, the remains of a columbarium have come to light with fragments of sarcophagi. One of these, of Luna marble, but badly damaged, has a representation of the myth of Meleager in a form found on other sarcophagi (see Robert, *Die antiken Sarkophag-Reliefs*, pp. 257 ff.). Another, also of Luna marble but of poor workmanship, apparently belonged to a *nummularius* and had scenes representing his business. At No. 239 of the Via Casilina another columbarium has been found (see *Not. Scav.* 1912, p. 226) with tablets of various colors painted under each *loculus*, but without inscriptions. During the work on the former palazzo Pallavicini on the Via Pinciana an inscription to a college of *centonarii* was unearthed. (G. MANCINI *Not. Scav.* X, 1913, pp. 116-120). Between the Vie Palermo, Agostino Depretis, and Balbo excavations in connection with the new building of the Ministero dell' Interno brought to light remains of houses and other buildings facing an ancient road, perhaps the *vicus collis Viminalis*, and a few fragmentary inscriptions. The buildings, which are of great interest, belong to all epochs, from the republican period to the fifth or sixth century. At No. 7 Vicolo della Pellicia, in the Trastevere and at No. 219 Via Casilina a number of inscriptions have been found. (G. MANCINI, *Not. Scav.* X, 1913, pp. 169-173.) In the Via de' Burrò, 1.40 m. below the modern level and 1.40 m. from the front of the wall surrounding the Chamber of Commerce a part of the wall of the left wing of the steps leading to the Poseidonium which had been recognized in 1880 (*Not. Scav.* p. 228), came to light. Beside the railroad from Rome to Naples between 3 and 4 kilometers from Rome and 2.20 m. below the present level, a stretch of the Via Labicana has been found, 28 m. in length. The fragment, of which only the left side was uncovered, corresponds with the discovery in 1908 (*Not. Scav.* 129), and runs nearly parallel with the railway. (G. MANCINI, *Not. Scav.* X, 1913, pp. 226-227). In *Not. Scav.* X, 1913, pp. 247-350, G. MANCINI publishes a number of inscriptions from the Via Nomentana and describes a funerary monument in Doric style with a frieze of triglyphs and of metopes decorated with leaves and flowers.

**The Mundus.**—Commendatore Boni recently sank a shaft on the highest point of the Palatine and discovered a domed structure built of blocks of dark tufa which he identifies as the Mundus, the seat of Dis and Proserpine. One element in his belief that he has found the Mundus—lost for the Romans themselves in the early days of the Empire—is the discovery of a stone lid upon the chamber which would seem to correspond with the *lapis manalis*, which was believed to close the mouth of the infernal regions, through which the souls of the departed might come up, and which was lifted thrice in the year only. Another feature in the find which tends to confirm the identification is the shaft which descends from the chamber to passages lined with cement to serve as storehouses. The Mundus was the hallowed depository of the sacred grains. There are, however, one or two points—in particular the shape and

situation of the supposed *lapis manalis*—as compared with historical accounts of it, which remain to be cleared up. (*Athen.* January 10, 1914, p. 71.)

**A Cippus of the Pomerium.**—Another of the stones with which Claudius marked the line of the pomerium has been found only a metre below the modern level, at a point 330 metres beyond the Porta del Popolo, and near the Via Flaminia. The inscription reproduces the familiar formula, and the number CXXXIX places this stone near the end of the series. Five of Claudius' pomerium cippi were previously known. (*G. GATTI, B. Com. Rom.* XLI, 1913, pp. 67-70.)

**An Aureus of Tacitus.**—The National Museum at Rome has recently acquired the aureus of Tacitus, formerly owned by the dealer Cahn of Frankfurt. (*Boll. Arte*, VIII, 1914, Supplemento, p. 13.)

**SYRACUSE.**—Hellenistic, Roman and Christian Tombs.—In *Not. Scav.* X, 1913, pp. 281-284, P. ORSI describes a very interesting series of Hellenistic, Roman, and Christian tombs at Syracuse, with vases, inscriptions, and various small objects.

**TARENTUM.**—Votive Tablets of the Dioscuri.—Several tombs have been discovered at Tarentum and near them a square pit full of broken votive tablets with decoration in relief dating from the fourth or third century B.C. The scenes have to do with the cult of the Dioscuri. Many small amphorae also characteristic of this cult were found with them. The excavations will be continued. (*Boll. Arte*, VIII, 1914, Supplemento, p. 30.)

**A Greek Tomb.**—A large Greek tomb in the shape of a house of the sixth century B.C. has recently been discovered at Taranto (Tarentum). It has a carefully paved floor, and four Doric columns support the roof. It contained three sarcophagi. (*Boll. Arte*, VIII, 1914, Supplemento, pp. 37-38.)

**VALLE VIBRATA.**—A Cemetery of the Stone Age.—A burial-place of the Stone Age has just been discovered by Professor Dall' Osso of Ancona in the Valle Vibrata, in the Abruzzi. This consists of a number of small huts large enough to contain from two to eight bodies, and having on either side low platforms which slope towards the centre. Upon these the dead were laid, with knees drawn up and resting on one side, the attitude being supposed to be that of prayer. One of the cabins, from its containing no bodies, but a large, circular hearth, with fragments of broken vessels and the bones of animals, is thought to have been the scene of funeral banquets. The objects found in the huts—vases and other utensils—will enhance the opinion held by archaeologists of the degree of civilization attained in the Neolithic Age. (*Athen.* January 31, 1914, p. 170.)

**VEII.**—Recent Discoveries.—The excavations conducted under the direction of the Museo di Villa Giulia promise to be of great interest. Explorations in the necropolis called Grotte Gramiccia, northwest of the town, have already resulted in the discovery of a number of tombs, while on the citadel (Piazza d'Armi) a very ancient elliptical structure has been found, which is perhaps a primitive curia. (*E. GABRICI, Not. Scav.* X, 1913, pp. 164-169.)

**VERONA.**—A Grave Relief.—Near the former church of SS. Quirico e Giulitta a Roman funerary cippus has been found, having the form of an aedicula with a closed door, and bearing the inscription *C. Rufinio* in letters of the first half of the first century. Above the frieze bearing the inscription are the remains of two busts in relief. (*A. DA LISCA, Not. Scav.* X, 1913, pp. 195-196.)

**VILLA URBANA.**—A Hoard of Bronze Coins.—At Villa Urbana near Oristano, a find of 287 coins from Trajan to Trebonianus Gallus has recently been made. They are with one exception large bronzes in perfect preservation, and some of them are rare. (*Boll. Arte*, VIII, 1914, Supplemento, p. 23.)

## SPAIN

**AGUILAR D'ANGUITA.**—The Excavations.—In *R. Ét. Anc.* XV, 1913, pp. 437–439 (2 figs.), the Marquis DE CERRALBO reports briefly upon his excavations at Aguilar d' Anguita in the province of Guadalajara. In four years 2264 graves have been opened. Each had a gravestone varying from 0.50 m. to 3 m. high. In front of the stone stood an urn containing the ashes of the deceased, and below were buried various objects. Great quantities of spears, knives, horses' bits and bridles, ornaments for shields, etc., all of iron, were found, as well as about forty swords and nine iron horse-shoes with nails. The necropolis is Iberian and dates back to the beginning of the fourth century B.C.

## FRANCE

**ACQUISITIONS OF FRENCH NATIONAL MUSEUMS IN 1912.**—In *R. Arch.* XXIII, 1914, pp. 117–118, is a list of works of art and antiquities purchased for the French national museums in 1912, with the price paid for each article. The list is taken from the *Journal Officiel* of July 26, 1913.

**AIX.**—Latin Inscriptions.—In *R. Ét. Anc.* XVI, 1914, pp. 75–78 (3 figs.), M. CLERC publishes five Latin inscriptions from the vicinity of Aix. Two of them are recent discoveries.

**ALESIA.**—Discoveries in 1913.—In a new periodical, *Bulletin des fouilles d'Alise*, pp. 1–6 (fig.), E. ESPÉRANDIEU reports that in 1913 four cellars were cleared at Alesia and miscellaneous antiquities of no great importance found; pp. 37–44 (2 figs.), he records the discovery of a stone relief, 0.23 m. high and 0.18 m. wide, representing two seated divinities, at the right a beardless god and at the left a goddess holding a cornucopia. It is the sixth relief of the kind found with some variations at Alesia, and the thirty-seventh from this part of Gaul. The divinities have not been identified. On pp. 44–46 (fig.) he calls attention to part of a stele upon which are a dog and two human feet. This is the first evidence for the cult at Alesia of a divinity who holds a mallet in one hand and an *olla* in the other and is accompanied by a dog. Other articles are, pp. 7–12 (4 figs.), by H. CAROT on two Gallo-Roman razors; pp. 13–15 (fig.), bronze founding at Alesia; pp. 16–17 (2 figs.), the glass found on the site; pp. 20–30, notes on the "baker's oven" at Alesia; and pp. 47–52 (5 figs.), a discussion of the underground rooms with their peculiar stone tables, all by the same writer.

**A Christian Building.**—In April, 1913, there was uncovered at Alesia a building partly erected above a Roman road. It was 18.70 m. long by 10.70 m. wide and in it was a sarcophagus in which the remains of Sainte Reine had probably been deposited. In the vicinity was a cemetery of the Merovingian period. (J. TOUTAIN, *B. Soc. Ant. Fr.* 1913, pp. 247–249.)

**BUIS-LES-BARONNIES.**—Recent Explorations.—In *R. Ét. Anc.* XVI, 1914, pp. 91–94, H. MULLER reports upon the explorations of G. and L. Catelan



in the vicinity of Buis-les-Baronnies (Drome). Remains from neolithic times onward have been found. Some pieces of worked obsidian discovered at Sainte-Luce show the extent of commerce in early times. This material is not found nearer than Lipari, and it probably reached the spot where it was found by way of the Rhone valley.

**CHAZEUIL.—A Bronze Hoard.**—In *L'Homme préhistorique*, II, 1914, pp. 8-10, F. PÉROT reports the discovery at Chazeuil on the right bank of the Allier of seventeen bronze axes, some spear heads and a mass of unworked bronze. He records also other finds of bronze objects at different places in this district proving extensive bronze working in antiquity.

**GARD.—Prehistoric Remains.**—In *L'Homme préhistorique*, II, 1914, pp. 81-85, A. HUGUES calls attention to three caves in the part of the forest of Lens known as **Macassargues** where he has discovered traces of prehistoric man. The largest is 50 m. long and contains remains of a fortification wall. In the commune of **Saint-Mamert** he has found a neolithic station. In the commune of **Sanilhac** the Grotte de Gay was explored in 1913. It is 120 m. long, but rain water had carried off the earth from the floor. He also calls attention to megalithic stones at Sanilhac, and to the collection of prehistoric antiquities of the late M. Delorme recently presented to the museum of Uzès.

**GARÉOULT.—Latin Inscriptions.**—In *R. Ét. Anc.* XVI, 1914, pp. 79-80 (2 figs.), M. CLERC publishes two fragmentary Latin inscriptions from Garéoult. One built into the wall of a house seems to be a dedication to a local divinity. It reads *Lausco l(ibens) m(erito) s(olvi)t Varus*.

**JONS.—A Gallo-Roman Settlement.**—In *B. Soc. Ant. Fr.* 1913, pp. 272-275, J. TOUTAIN calls attention to a Gallo-Roman settlement recently discovered near Jons (commune of Grièges). Coins from Nero to Constantine, tiles, potsherds, bits of mosaic, bronze and iron nails, etc., were found. It seems to have dated from the second to the fourth century.

**LA CELLE-BRUÈRE.—Apollo Bassoledulitanus.**—In *B. Soc. Ant. Fr.* 1913, pp. 367-368, A. HÉRON DE VILLEFOSSE reports the recent discovery at La Celle-Bruère (Cher) of a Latin inscription reading *Num(ini) Aug(usti) et Apoloni Bassoledulitano Adel[fo] [d]isp[ensator]*. This title of Apollo has not been found before. The writer compares it with the Apollo Cobledulitavus in an inscription from Périgueux.

**LA COLOMBIÈRE.—Prehistoric Drawings.**—In *Rec. Past*, XIII, 1914, pp. 30-33 (4 figs.), G. G. MACCUDY calls attention to the drawings found in the large rock shelter of La Colombière, thirty miles southwest of Geneva, in 1912. The most interesting were the upper part of a man, including the head in profile and what seems to be a female figure without head or feet engraved upon a fragment of mammoth bone. These date from the Aurignacian epoch. In the same layer were found pebbles engraved with figures of the bison, *felis*, horse and wild sheep.

**LONS-LE-SAUNIER.—The Prehistoric Congress.**—In *B. Mus. Brux.* XIII, 1914, pp. 15-16, 29-31, B. DE LOË gives summaries of the papers read at the ninth congress of the Société Préhistorique Française held at Lons-le-Saunier in August, 1913.

**LYONS.—Excavations in 1913-1914.**—In *C. R. Acad. Insc.* 1914, pp. 150-155 (2 figs.), G. DE MONTAUZAN and P. FABIA report upon their excavations at Fourvière (Lyons) from December, 1913, to February, 1914. In the south-

eastern part of the site the remains of a large house with mosaic floors were uncovered. Coins from Augustus to Gratian came to light in different places, and numerous fragments of Gallo-Roman pottery covering the same period. A terra-cotta medallion representing a battle between gladiators came from the same mould as one from Sainte-Colombe.

**A Military Diploma.**—In *C. R. Acad. Insc.* 1913, pp. 490–498 (2 figs.), P. FABIA and G. DE MONTAUZAN publish a military diploma found at Lyons in June, 1913. It is dated March 16, 192.

**PARIS.**—**Acquisitions of the Louvre in 1913.**—In *B. Soc. Ant. Fr.* 1913, pp. 397–407 (fig.), A. HÉRON DE VILLEFOSSE and E. MICHON report the following acquisitions of Greek and Roman antiquities by the Louvre in 1913: A primitive statuette from Naxos of the Cyclades type; an archaic head of Apollo from Thasos; the colossal headless Athena known as the "Torse Medicis"; a draped female figure, half life size, with head and arms missing, from Athens; a fine female head, half life size, from Athens; a seated female figure, half life size, with hair falling down her back, from Astacus, Acarnania; a small head of Zeus, from Thasos; a small bearded head from Egypt; the upper part of a statuette of Venus from Horbeit, Lower Egypt; a nude Venus from Sokha, Lower Egypt; a small female head from Egypt; a beardless head in a Phrygian cap, from Asia Minor; the head of a girl with hair strangely dressed, from Thasos; a vase with scenes in relief representing birds nesting, etc., dedicated to Silvanus by M. Junius Cerialis; a sarcophagus with figures holding garlands, and below a cow, a panther, a goat and a ram; a slab with Christian designs; a Mycenaean stone lamp from Rhodes; a Greek inscription from Lemnos of fifth century date giving a list of Athenian clerouchs arranged according to tribes; a square pillar with an inscription in honor of C. Valerius Gratus. All these are of stone or marble. The bronzes acquired were an archaic bearded warrior on a small base, from Athens; an archaic nude warrior; a beardless slave; a nude Mercury; a pitcher; and part of a sandal. Other acquisitions were a gold ring found many years ago at Pouzin; an onyx cup; seven pieces of glass; an ivory jewel case in the form of a brooding hen, from Pouzin; and several lead weights, some inscribed, from Clazomenae. In *Arch. Anz.* 1913, cols. 448 ff., the following acquisitions made in 1912 are noted: The contents of a Mycenaean tomb from Cyprus consisting of weapons, ornaments, terra-cotta animals, a bronze bowl, a Cypriote cylinder with heraldic goats and eagles and characters in Aegean script; a scarab engraved with Heracles and the lion and a winged disc; Cypriote terra-cottas; twelve cylinders of Mycenaean date; a female head of stone with the *κεκρύφαλος*; stone aedicula with four columns and a female idol under the canopy. Among the Assyro-Babylonian antiquities acquired were a stone statuette of a man standing with hands joined inscribed with the name of a prince of Uruk; fragments of carved stone vases; a bird's head seal of blue paste; tablets inscribed with Sumerian hymns; clay seal impressions of Hellenistic date; a Hittite cylinder; and Babylonian tablets.

**A Marble Bust of Athena.**—In *R. Arch.* XXIII, 1914, pp. 32–37 (2 figs.), L. EUG. LEFÈVRE publishes a marble bust of Athena purchased in Paris. The goddess wears a crested helmet, a necklace, and an aegis. Small holes in the helmet indicate the loss of some ornament of metal. Similar holes are in the

ears. The bust is Greek work, a copy of a bust of the fourth or third century B.C., which was itself a reduction and imitation of a Greek original of the fifth or fourth century, not without analogy with the Athena Parthenos.

**SOGRY.—A Gallic Cemetery.**—A large cemetery of the Gauls has just been opened near Sogry, in Champagne. It contains 270 tombs, of which forty-eight are intact. In fourteen of these it was found that the warrior's chariot had been buried with him. The tombs contained a great number of spears, swords, javelins, poniards, and knives, besides pottery and some jewels mounted in iron and bronze. (*Athen.* January 31, 1914, p. 170.)

**VENASQUE (VAUCLUSE).—Antiquities.**—In *R. Arch.* XXIII, 1914, pp. 258–262 (2 figs.), G. BARRAND gives a brief account of the Gallo-Roman and mediaeval antiquities in and near Venasque (Vendasca, Venausca, Venasca), on the Nesque. The town was once the capital of the county of Venaissin, but has now only 540 inhabitants. It contains many objects of interest, especially those dating from the Middle Ages.

## BELGIUM

**EXCAVATIONS IN BELGIUM IN 1912.**—In *B. Mus. Brux.* XII, 1913, pp. 92–95, B. DE LOË records that in 1912 excavations were carried on at more than twenty-five sites in Belgium. The discoveries were of no great importance. At **Saint-Vincent** seventeen tombs from the end of the Hallstatt period were excavated. At **Saint-Mard** (Luxembourg) a Belgo-Roman cemetery, which seems to be later than the third century A.D., was explored. At **Vaux-et-Borset** the remains of eleven more cabins in the neolithic village were examined, bringing the number up to thirty-two.

## SWITZERLAND

**SINGEN.—Prehistoric Cemeteries.**—From Singen i. H. comes the report of the recent discovery of two prehistoric cemeteries dating from the Late Bronze Age and the early La Tène period. (E. WAGNER, *Röm.-Germ. Kb.* VII, 1914, pp. 6–9.)

## GERMANY

**BERLIN.—Antiquities from Tell el-Amarna.**—In *Ber. Kunsts.* XXXV, 1913–14, cols. 134–148 (12 figs.), H. SCHAEFER describes a collection of antiquities belonging for the most part to Dr. James Simon, temporarily exhibited in the Berlin museum. They came from the excavations of 1912 and 1913 at the palace of Amenophis IV at Tell el-Amarna. The more important objects were loaned by the Cairo museum. Among other things are a portrait head of Amenophis IV (Fig. 2), a limestone statue of the queen, portraits of the royal children, a group representing the king holding his little daughter, and a relief of the king and queen and their three children. Plaster models, also exhibited, prove that plaster casts of heads were made at that early date.

**Reprinting of Winckelmannsprogramm.**—At the January (1914) meeting of the Berlin Archaeological Society it was voted to reprint those numbers of



the Winckelmannsprogramme which are out of print, beginning with Carl Robert's *Thanatos* (1897). The text will remain unchanged, but the illustrations will be improved. (*Arch. Anz.* 1914, col. 43.)

**The Excavation of Dodona.**—At the December (1913) meeting of the Berlin Archaeological Society, H. Drendorff announced that the German Archaeological Institute had been granted the privilege of excavating Dodona. (*Arch. Anz.* 1914, cols. 39-40.)

**BONN.**—Acquisitions of the Museum.—The accessions of the museum at Bonn in 1910-1912 are reviewed by the director (LEHNER) in two papers in *Bonn. Jb.* 121-122, 1913, Beilagen, pp. 65-76 (2 pls., 11 figs.); pp. 70-78 (4 pl. 11 figs). They are partly prehistoric, but mainly Roman or mediaeval, the last including reliefs, sculpture, paintings, etc. The Roman glassware deserves special mention.



FIGURE 2.—HEAD OF AMENOPHIS IV

**An Index to the Bonner Jahrbücher 92-120.**—A stately index to *Bonn. Jb.*

92-120 (from 1892 down) has appeared as volume 121 (1914, pp. 1-516.) of this most valuable publication for all who are interested in the archaeology and history of the Rhine Province.

**FELDBERG.**—Graves of the Stone Age.—In *Z. Ethn.* XLV, 1913, pp. 1010-1013 (2 figs.), G. OESTEN describes a group of mound graves of the Stone Age near Feldberg in Mecklenburg. Elliptical dish-shaped pits of from five to twenty metres, filled with ashes, remains of burnt bodies and broken pottery are surmounted by flat, conical mounds of stones.

**GOLDBACH.**—A Grave of the Fifth Century A.D.—In *Z. Ethn.* XLV, 1913, pp. 1003-1007 (4 figs.), HUGO MÖTEFINDT describes a grave-find of Goldbach (Gotha) from the time of the *Völkerwanderung*. Among the remains were a shield-shaped buckle, shears, and knife—all of iron; a bronze dish, three clasps and finger rings, also of bronze; a comb, a spindle of bone, green, black, reddish-brown, and yellow beads of glass and enamel, etc. These are to be dated 400-500 A.D.

**MUNICH.**—Acquisitions of the Museums in 1912.—The Glyptothek at Munich (P. WOLTERS) received in 1912 some forty pieces of sculpture from Egypt, among them an Egyptian version of the funeral banquet scene inscribed Εὐάγγελος ὡς ἐ[τῶν] νγ'; the finger of one of the Aeginetan warriors that had accidentally been taken to Würzburg; the head of a Diadochos, adapted from that of Alexander in the Vatican (Sala de' Busti 338); the figure of a greyhound and other portions of other monuments from Salamis; a neo-Attic grave relief representing a teacher as a young man seated and listening to a boy who stands before him

reading from a roll. At the Antiquarium (J. SIEVEKING) are nine bronzes, including a stag of geometric style from Greece; a statuette of a bearded man, probably of the middle of the fifth century and a forerunner of the draped male figures of the Parthenon frieze; a fine Graeco-Roman head of a sheepdog; a Roman Lar with horn of plenty, of the early imperial epoch; a weight of 212 grammes inscribed HMIMNAION in fifth century letters: seven terracottas which include an alabastron in the form of a draped Aphrodite, in Rhodian style, the figure of a goat, from Boeotia, transitional between archaic and severe style, and two little statuettes of boys, one rejoicing, the other mourning, after a cock fight; also the mummy of a little girl, with her painted portrait, a charmingly individual face, perhaps of the first century A.D. The Vase Collection (J.S.) received eight pieces: an Attic geometric goblet, a phiale and a squat jug with a snake in relief on the handle; a Boeotian geometric ewer with figure of a horse standing on the cover; a deep, two-handled bowl of very fine proto-Corinthian ware; a late Attic (fourth century) calyx crater, red-figured with elaborate use of white in a scene of Dionysus, Ariadne, and Eroses; a black-figured covered jar dating from about 300 B.C. with painted snakes and griffins and plastic decorations of older types. In the Bavarian National Museum are the fragments of an important marble group, of the third century A.D., found at Kellmütz, which consisted of a seated female figure holding a dog and attended by two standing figures of younger women. (*Arch. Anz.* 1913, cols. 431-448.)

**RHINE PROVINCE.**—Activities of the Antiquarian Societies.—The activities of the antiquarian and historical societies of the Rhine Province, and the important accessions of the various local museums of the region are summarized in *Bonn. Jb.* 121, 1913, Beilage, Berichte, u. s. w., pp. 1-108.

**SAARBURG.**—The Museum.—Antiquities of different periods found in the vicinity of Saarburg (Lorraine) have been assembled in barracks, and some of the more important are noted by A. REINACH in the *R. Ép.* N. S. II, 1914, pp. 123-126, who states that Dr. A. Reusch of Saarburg is to publish a catalogue of the collection.

**SCHALCHEN AM CHIEMSEE.**—A Roman Milestone.—A Roman milestone, recently found in Schalchen am Chiemsee, is published by A. MEIER in *Röm.-Germ. Kb.* VII, 1914, pp. 10 f. The stone bears several inscriptions, one to Severus, another to Julian. The last is especially interesting, since it brings confirmation of the Roman domination in Southern Bavaria during the middle of the fourth century.

**TRIER.**—A Report of the Excavations 1910-1912.—A report of the excavations and finds in and about Trier during the years 1910-1912, together with the acquisitions of the museum appears in *Bonn. Jb.* 121, 1913, Beilage, pp. 76-89 (LEHNER), and *ibid.* 122, 1913, Beilage, pp. 79-94. The amphitheatre and thermae of Augusta Treverorum take a leading place in the report.

**VETERA.**—Recent Excavations.—Further excavations of the Praetorium and other remains of the great camp at Vetera, disclosing many traces of the Augustan period beneath the imposing ruins of the time of Claudius and Nero, are reported by LEHNER in *Bonn. Jb.* 121, 1913, Beilage, pp. 62-64; and 122, Beilage, pp. 62-65.

## AUSTRIA-HUNGARY

**CARNIOLA.**—Excavations.—In *R. Arch.* XXII, 1913, pp. 404 f., J. DÉCHELETTE briefly describes the results of excavations undertaken by the Duchess Marie of Mecklenburg-Schwerin at various places in Carniola. Tombs of the first and second Iron Ages yielded many arms and fibulae of the types of Halstatt and La Tène. Excavations carried on by Professor Dall' Osso in Picenum have enriched the museum at Ancona with similar objects.

**KOSZYLOWCE.**—The Eneolithic Settlement.—Excavations at Koszylowce during the years 1908–1913 have brought to light eighteen hearths with broken potsherds, pieces of stone, etc., which show that an eneolithic settlement was located on this site engaged in the manufacture of utensils and weights of clay, terra-cotta figurines, etc. (K. HADACZEK, *Kosmos*, XXXVIII, 1913, pp. 617–626; pl.)

**MISKOLCZ.**—Palaeolithic Remains.—In *Z. Ethn.* XLV, 1913, pp. 935–938, E. HILLEBRAND writes of late palaeolithic cave-finds near Miskolcz, in Hungary. Stone and bone implements and remains of skeletons were found in seven caves. The upper diluvial strata show no signs of cave-bear, but many of the reindeer, and of arctic and subarctic smaller animals. Fine, thin microlithic knife-blades of the type "*lames à dos rabatus*," as also such of coarser make were found. In the lower layers bones of the cave bear and bone spear-points with elliptical cross-section appeared. A carefully made bone needle moves the author to regard this stratum as belonging to the Magdalenian group. Still lower are remains of the Higher Solutrean laurel-leaf spearheads. Hillebrand traces the development of this from earlier forms of spearheads.

**NAGYENYED.**—A Scythian Grave.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 13–16 (fig.), M. ROSKA reports the discovery of a Scythian grave at Nagyenyed in 1913. Among the objects found in it were an iron knife badly oxidized and four arrowheads.

**POROLISSUM.**—A Roman House.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 67–94 (15 figs.), Á. BUDAY describes the fourth Roman house excavated at Porolissum in 1913. There was one back wall for all four houses, but space was left between them. Coins dating from Hadrian to Gordianus Pius were found, also knives and other objects of bronze and of iron, a mask of terra-cotta, probably part of a vase, and many vase fragments. This completes the excavation of this group of houses.

**SZEGED.**—Jazygues Tombs.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 109–120 (9 figs.), I. KOVÁCS reports upon the contents of nine graves discovered along the line of the railway near Szeged. They are graves of the Jazygues and are similar to others found in Lower Hungary. There are clear evidences of Roman influence on the civilization. The men's graves had little in them; but in those of the women were many beads.

**VÁRFALVA.**—Graves of the Time of the Arpades.—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 121–124 (fig.), Baron A. JÓSIKA notes the discovery of three graves of the time of the Arpades at Várfalva. *Ibid.* pp. 125–187 (10 figs.), M. ROSKA describes the contents of fifty-four other graves which he excavated in the same cemetery.



## RUSSIA

**MELITOPOLIS.**—The Tumulus of Solokha.—In *R. Arch.* XXIII, 1914, pp. 164–190 (11 pls.; 14 figs.), Mme. SOPHIE POLOVTSEFF describes the tumulus (*kourgane*) of Solokha and its contents, excavated in 1913 by Professor Weselowsky. Count A. BOBRINSKOY (pp. 161–163) furnishes a brief introduction. Previous articles on the same subject are in *Novoé Vrémya*, July 19 (August 1), October 19 (November 1), and November 30 (December 13), 1913, and the *Illustrated London News*, January 3 and February 14, 1914. The tumulus



FIGURE 3.—GOLD COMB FROM SCYTHIA

is about 25 km. south of Nicopolis and 15 km. from Bolchaia Znamenka, in the district of Melitopolis. Under the centre of the mound was a tomb (about 24 m. below the summit, and 5.66 m. below the level of the ground) which had been plundered in antiquity. Of the skeleton only scattered bones remained. A gold needle and a silver phiale indicated that the tomb was a woman's. Some small ornaments and other objects were also found in this chamber, and in the adjoining chamber a fine vase of gilt bronze, a bronze caldron, a bronze brazier on four small wheels, and some other objects. By the *dromos* leading to this tomb a second tomb was found, divided like the first, into two chambers. In each of these chambers was a skeleton of a horse. The heads of the horses had been adorned with golden frontlets in the shape of fish, 0.38 m. long and wrought in repoussé.

In June, 1913, at the foot of the southeast slope of the tumulus, a pit was discovered, which led to a passage which in turn led to a chamber about 7 m. by 4 m. The skeleton of the squire lay near the wall, with an iron sword at its left and some arrowheads scattered about. In the passage was the skeleton of a slave. The royal skeleton lay in the eastern part of the chamber, the head to the west. About the neck was an immense golden torques, with lion-head ends. On the arms were five massive gold bracelets. The royal robe had disappeared, but numerous gold plaques which once adorned it were preserved. They are wrought in repoussé, some well, others rudely. On them are represented two Scythians holding a rhyton, a lion pulling down a stag, a couchant stag, griffins, etc. Two swords, one with a hilt of gold, were near the skeleton. The sheath of this sword was covered with gold, wrought in repoussé with representations of animals and rosettes. Above, near the right shoulder of the king, was a comb of massive gold (Fig. 3), weighing 290 grammes. Between the two crossbars are five couchant lions and on the upper bar stands a group of figures in the round, two foot-soldiers fighting with a mounted warrior, under whose steed is a fallen horse. The work is exquisite in design and execution. Seven silver vases (one with the scratched inscription ΛΥΚΟ), three very large bronze caldrons, a lion's head of gold, various lesser objects of gold and silver, a golden phiale, and fragments of a thin plate of gilded silver wrought in repoussé, which once covered a gorytus, or quiver, are the most important of the other objects found. The silver vases are adorned with repoussé reliefs representing animals and hunting scenes, except that on one of them eight women, engaged, apparently, in acts of ritual, are engraved. On the gorytus a combat between Scythians is represented in addition to animals, griffins, and ornamental designs. The work is of most unusual excellence. The golden phiale is the oldest object found. It is decorated with a wreath of leaves and with animals in relief (repoussé, finished with a graver) and bears two inscriptions—ΕΛΕΥΘΕΡΙΑΗΗΡΜΩΝΑΝΤΙΞΘΕΝΕΙ and ΛΟΧΟ. A tomb containing the skeletons of five horses, each in a separate compartment, and a groom, was excavated 2.60 m. west of the pit that led to the royal tomb. Here many parts of ornaments of saddles, bridles, etc., were found. The Scythian buried here was evidently a semi-Hellenized chieftain of the fourth century B.C.

## GREAT BRITAIN

**CAERWENT.**—Excavations in 1911 and 1912.—In *Archaeologia*, LXIV. 1913, pp. 437–452 (pl.; 11 figs.), A. E. HUDD reports that in 1911 and 1912 no extensive digging was done at Caerwent, but two new houses (XXVs and XXVIs) were found in the churchyard and considerable additions to the ground plans of buildings already known were made. The most important discovery was a circular temple outside the town walls. Its circumference was about 390 feet. Within this circular enclosure, which apparently had doors at the four cardinal points of the compass (the south door could not be examined), was what seems to have been an octagonal room. Within this was another wall which the excavators were not permitted to explore. Caerwent seems to have been inhabited for about a century after the time of Honorius.

**CAVERSHAM.**—**A Pit-Dwelling.**—While digging gravel in a quarry at Caversham workmen opened up an ancient pit-dwelling. It has a perpendicular passage leading to a large circular chamber several feet in diameter. The whole was found full of black earth and charcoal, wherein were the fragments of two cooking-pots—one of them shows a rough attempt at decoration—a piece of flake flint, and a bronze pin, which are thought to belong to the Bronze Age. These have been placed in the Reading museum. (*Athen.* February 21, 1914, p. 282.)

**CHESTER.**—**Roman Graves.**—In *Ann. Arch. Anth.* VI, 1914, pp. 121-167 (6 pls.; 19 figs.), R. NEWSTEAD reports upon the excavation of thirty-one Roman graves in the Infirmary Field at Chester, 1912-1914. They date from the latter part of the second century A.D., as coins prove. All were inhumation burials.

**CORBRIDGE.**—**Excavations in 1912.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 146-157 (9 figs.), F. G. HAVERFIELD describes excavations at Corbridge in 1912. Several houses which were probably built for soldiers guarding the granaries were uncovered. Three buildings, of which two have an apse at one end, are described. Small finds were rare. The more important were: An altar dedicated *Discipulinae Augustorum leg. ii Aug.*; a coarse bas-relief of Heracles brandishing a club; a torso of a Genius or Bonus Eventus; and a building stone inscribed LEGXXXV | COHVII. The Thirtieth Legion Ulpia Victrix was not previously known to have been in Britain. The inscription was first cut XXXV and the third X added.

**LONDON.**—**Acquisitions of the British Museum in 1912.**—In 1912 the British Museum made the following acquisitions. *Egyptian.* Forty flat stone fragments on which are drawn in outline figures and texts to be engraved on statues, of the eighteenth dynasty, from the Valley of the Tombs, Thebes; a very rare bronze mirror engraved on the face with a scene of adoration and having an ivory handle, also from Thebes; the seated figure of a young man with bowed head, perhaps the oldest sculptured human figure known; two large scarabs with the names of Queen Ti and one of Menkheperra, from Sedenga in the Sudan; a large collection of Romano-Egyptian and Meroitic antiquities and of pre-dynastic objects from the island of Faras, the frontier post of Egypt on the south. *Assyrian.* Three large barrel cylinders, one of Nabonidus, King of Babylon 555-538 B.C., and two of Nebuchadnezzar, 605-558, which supplement important texts already known with new details and historic facts as to the building or repair of certain temples by these monarchs and acts of Ashurbanipal and Sennacherib; and seven other cylinders of green serpentine, hematite, white marble and other stones, with mythological subjects. (E. A. WALLIS BUDGE.) *Greek and Roman.* Marble relief of horseman, from Chios; marble bust of lady with Flavian headdress; limestone female figure from Syra. Seven gems, mostly in intaglio, including a sixth century B.C. chalcidony scaraboid from Syria with figure of a bull; sard with figures of the Artemis of Ephesus and the Nemesis of Smyrna, to be compared with coins commemorating the alliance of the two cities; a fine laureate portrait in relief of the Emperor Claudius, from Constantinople; and a late lapis-lazuli bust of Serapis, 5½ in. high. A large gold earring from Aleppo, resembling Palmyrene work of the second and third centuries; a silver medalion with head of Zeus in high relief, from Greece; a lead votive dish from the



temple of Jupiter Anxur at Terracina. In bronze, sixteen numbers, including a very small statuette of Athena from Orvieto, fine Etruscan work of the third century; a statuette of Aphrodite wearing the feathers of Iris, from Syria; a pair of lion-head medallions with rings for door handles, a bell and a votive hand with symbols, all from near Aleppo; seven objects (statuettes, busts, mask, etc.), from the Bowyer collection; a pair of rams' heads from the ends of a situla handle, a javelin head of 4½ in. and an arrowhead, 2½ in., inscribed ΦΙΛΙΤΤΤΟ, all from Olynthus; small lantern with Corinthian pilasters, from Boscoreale; locks, bolts, and key, from Syria and Rome. Two ivory medallions with busts of the Seasons (?) said to be from Gaza; ivory tube amulet containing bronze scroll. Vases, eight numbers, including two jugs of the geometric period, the larger being of a transition style, having the prothesis scene later found on amphorae; a black figured lecythus with Hermes, Athena, and Perseus fleeing; a red-figured jug of the "strong period," with two Scythians, from Cervetri; a series of twenty-four Apulian vases illustrating the work of the indigenous tribes; specimens of the three Early Minoan periods from Crete and of Kamare ware from Tiryns; a large number of specimens of all periods, the early predominating, received from the Greek government in exchange for a cast in Portland cement of the Elgin caryatid, which is to be put in position in the restored Erechtheum. Terra-cottas from Carthage, Corfu, Argolis, Tanagra, and Olynthus. A large number of plaster casts of objects in the museums at Candia, the Louvre, and Berlin, and one of the ideal head at Holkham Hall. (A. H. SMITH.) *British and Mediaeval Antiquities and Ethnology*. Prehistoric flint implements from various sites in southern and central England, including some from a palaeolithic rock shelter in Kent, one found 60 to 70 feet beneath the bed of the Thames, and a new type found near Salisbury; celts from Ireland; Celtic bronze clasp from Suffolk; palaeolithic implements from Palestine; pottery from caves in mountains of southern Spain; flints from the Isle of Rügen; and stone celts from Cochin China. *Romano-British*. Gold jewelry from a child's coffin found in Kent in 1801; cinerary urns and Samian ware from excavations on the Medway; urns and bronze brooches from sites in Suffolk, Middlesex and elsewhere; cloth, found in a Roman well at Saltburn, Yorkshire; casts of Roman sculpture found in Britain. (*Arch. Anz.* 1913, cols. 460-467.)

**An Early Iron Age Cup from the Thames.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 84-86 (pl.), R. SMITH publishes a squat two-handled cup, with prominent knobs, found in the Thames. It is of a fine black ware and resembles vases from the Seventh City at Hissarlik. It probably reached the Thames in antiquity. *Ibid.* pp. 86-88 (4 figs.), Sir ARTHUR EVANS points out that vessels of similar shape were in use in the Early Iron Age in Italy.

**OXFORD.**—**Acquisitions of the Ashmolean Museum in 1912.**—*Egyptian*. A few additions of exceptional interest for the pre-dynastic and early periods were received from Professor Petrie's excavations at Tarkhan. They include a cylindrical vase painted with the hind part of a zebra as a sign of ownership, eighteen stone vessels of unusual form or rare material, an ivory spoon with snake handle, a plaited basket with lid, and three pieces of furniture in wood; two inscribed ushabti figures, one of which, 45 cm. high, is the largest known of this class; a set of wooden head-rests of various periods; valuable tomb-groups of the twelfth, eighteenth, and thirtieth dynasties from the Egyptian

Exploration Fund, and a collection of post-Christian ivory carvings. A small jasper prism inscribed with the rare titles of Thothmes II, from the Maket Tomb, was bought at auction. *Mediterranean*. Two bronze fibulae from Italy, and an unusual spout-vase of the Cyprian Bronze Age, with incised geometric ornament, said to be from Amathus. *Greek and Graeco-Roman*. From the fragments from Cervetri presented by Mr. E. P. Warren, there have been put together some cylices, a fine Attic stamnos of the middle of the fifth century, and an amphora of panathenaic form with a procession of satyrs; also the stamnos ascribed by J. D. Beazley to the "Master of the Berlin Amphora," ca. 470 B.C., with picture of maenads brandishing the severed limbs of Pentheus. A Hellenistic gold brooch or pendant shows a late survival of the *πότνια θηρῶν* idea in a row of tiny recumbent lions on the border. Of later date is Onesiphorus, a tax-gatherer driving his two-wheeled car, as seen on his grave-stele from Magnesia ad Sipylum, and a collection of thirty-six Syro-Roman glass vessels of typical forms, from the Orontes basin, the most important of which is a bottle cut from opaque white glass. (*Arch. Anz.* 1913, cols. 468-471. See also *A. J. A.* XVIII, p. 113.)

**SWANSCOMBE.**—*The Stratification of the Gravel Pits.*—In *Archaeologia*, LXIV, 1913, pp. 177-204 (21 figs.), R. A. SMITH and H. DEWEY report upon the excavations in the gravel pits at Swanscombe undertaken for the British Museum to determine their stratification, and the character of the palaeolithic implements belonging to the different strata. They sketch the history of man on the site in the glacial epoch.

**WEST BUCKLAND.**—*A Celtic Dagger Sheath.*—In *Proc. Soc. Ant.* XXV, 1913, pp. 57-59 (pl.), Sir C. H. READ publishes a Celtic dagger sheath of bronze with an iron plate at the back recently found at West Buckland in Somerset, and compares three similar dagger sheaths. It is a native production, but is analogous to La Tène types from western Europe. It dates from the second century B.C.

**WOOKEY HOLE.**—*Recent Excavations.*—In *Archaeologia*, LXIV, 1913, pp. 337-346 (pl.; 2 figs.), H. E. BALCH reports upon the latest excavations in the cave at Wookey Hole, Somerset. Near the entrance, the Roman débris was a foot thick, and the Celtic débris below it four feet thick. A denarius of Marcia (120 B.C.), found within three inches of the surface, suggests that the first occupation of the cave occurred about 250 or 200 B.C. Iron was found at the bottom of the deposit. Potsherds, weaving-combs, potters' tools, many bone implements and a great variety of spindle-whorls came to light. There were no remains dating from neolithic times or from the Bronze Age.

**WROXETER.**—*Excavations in 1912.*—In *Proc. Soc. Ant.* XXV, 1913, pp. 113-114, J. P. BUSHE-FOX reports that in 1912 about two acres were excavated near the centre of the Roman town at Wroxeter and four large houses and part of a fifth uncovered. They appear to have been shops with dwelling-rooms in the rear. Many small objects came to light, including engraved gems, brooches, two statuettes of Venus, one of Juno Lucina, and one of Victory, potsherds of every kind (over 300 bearing potters' names) and between 200 and 300 coins, dating from Claudius to Gratian (41-383 A.D.). This was one of the largest Roman towns in Britain, and as the site lies in the open country it can be completely excavated.

## NORTHERN AFRICA

**CARTHAGE.**—A Temple of the Gens Augusta.—In *C. R. Acad. Insc.* 1913, pp. 680–686 (2 figs.), R. CAGNAT reports the discovery at Carthage of remains of a temple of the “Gens Augusta,” above which a later building was erected. An inscription *Genti Augustae P. Perelius Hedulus sac. perp. templum solo privato primus pecunia sua fecit* makes the identification certain.

**CYRENAICA AND TRIPOLITANIA.**—Archaeological Explorations.—In *Boll. Arte*, VIII, 1914, Supplemento, pp. 17–19, there is a statement as to the ancient sites in Cyrenaica and Tripolitania examined by the Italians from 1910 to 1912. *Ibid.* pp. 26–28 is a brief account of the work done in 1913 and 1914. Museums were established at Tripoli and at Benghazi. Near Tarhuna the neo-Punic inscription of L. Elius Lamia, believed to be lost, was rediscovered and a new piece found. An interesting tomb was observed at Bu Kamez, the ancient Posindon. Various sites were examined, and some excavating done. At Cyrene twenty female statues were found at a place believed to be a sanctuary of Demeter. At the fountain of Apollo all the inscriptions were copied and a nude Aphrodite in a fine state of preservation was brought to light. It is a Roman copy of a fourth century Greek original, but earlier than Praxiteles. In 1914 the arch of Marcus Aurelius at Tripoli was cleared, and arrangements made for its preservation.

**MACTAR.**—Excavations in 1912.—In *C. R. Acad. Insc.* 1914, pp. 37–46 (plan; 3 figs.), L. CHATELAIN reports that in 1912 the excavations at Mactar revealed a peristyle 17 m. long by 12 m. wide completely paved. It probably belonged to a public building. Sculptures once decorated it and several were found badly broken. A headless Aesculapius, 0.90 m. high, is noteworthy.

**MAHDIA.**—Discoveries in 1913.—In *C. R. Acad. Insc.* 1913, pp. 469–481 (2 figs.), A MERLIN reports upon the discoveries in the sea off Mahdia in 1913 (see *A. J. A.* XIII, pp. 102 f., 374; XIV, pp. 248, 388 f.; XV, pp. 112 f., 551 f.; XVI, p. 143 f.). These include many small bronzes originally attached to furniture. There were two busts of laughing Bacchantes; a leaping panther similar to those already found and parts of two others; a helmet with three crests, each supported by a griffin, belonging to the bust of Athena found in 1910; the head of a bearded satyr like those found in 1911; a hound of bronze, with a fine green patina, half crouching; a bronze cover in the shape of a goose; a fine bronze statuette of Hermes 32 cm. high; and a bust of Nike 20 cm. high, for attachment. Many small pieces of large marble vases were found; also numerous terra-cotta vase fragments, chiefly of coarse ware, and one Campanian plate of the second century B.C.; and pyramidal and lozenge-shaped ingots of lead. Two marble columns brought ashore had not been fluted.

**MOROCCO.**—Hebrew Inscriptions.—In *C. R. Acad. Insc.* 1914, pp. 179–185, N. SLOUSCH publishes six Hebrew inscriptions dating from 1474 to 1615, copied by him in eastern Morocco.

**OASIS OF SAHARA.**—Prehistoric Objects.—In *L'Homme préhistorique*, I, 1913, pp. 378–382 (2 figs.), P. BERTHIAUX publishes twenty arrowheads and several amulets found by Major Léon Girod in the oasis about 100 km. south of Timimoun in the desert of Sahara. They date from the quaternary period.



## UNITED STATES

**BOSTON.**—Acquisitions of the Museum of Fine Arts.—In the *Thirty-eighth Annual Report* of the Museum of Fine Arts, Boston, pp. 85–103, L. D. CASKEY reports 454 acquisitions by the department of classical art in the year 1913. The following are the more important. Of sculpture: (1) a small marble bust of a Roman of the early imperial period; (2) a colossal red porphyry head of a barbarian. Of bronze: (3) an Etruscan mirror, with incised design representing Orpheus or Apollo playing the lyre; two small capitals, one (4) Corinthian, and one (5) Ionic; (6) a snake with head raised to strike; (7) a pectoral from Italy with five pendants in the form of fingers; (8) three fibulae; (9) a dog collar; (10) nine surgical instruments. Thirty-seven vases, most of them important specimens, were acquired. Among them are, (11) the large black-figured *deinos* with a frieze of twelve figures described by Karo, *J.H.S.* 1899, p. 144; (12) a red-figured plate inscribed *Ἡστιάδος καλός*; (13) a red-figured cylix with design on the interior only (a bearded warrior leading a woman) inscribed *Ἑλπί[νικ]ος καλός*; (14) a fragmentary red-figured cylix decorated with a maenad and sileni, in the style of Brygus; (15) a red-figured scyphus (on one side Helen and Paris, and on the other Helen and Menelaus) with the inscription *Ἡέρον ἐποίησεν* scratched on one handle, and *Μάκρον: ἔγραψεν* painted under the other; (16) a red-figured hydria, with Danae and the infant Perseus on the principal panel; (17) an Attic red-figured lecythus of the severe style with a sacrificial procession, and on the lip *Πάλης ἐποίησεν*; (18) a red-figured lecythus of severe style with painting of a poet reciting to the accompaniment of the lyre; (19) a red-figured lecythus with the death of Orpheus, inscribed *Ἀλκίμαχος καλός Ἐπιχάρος*; (20) two beautiful white lecythi, among the finest specimens known, each inscribed *Ἀξιοπείθης καλός Ἀλκίμαχος*; (21) four red-figured *oenochoes*, one inscribed *Ἀλκίμαχος καλός*, and another *X . . . καλός*; (22) a Corinthian plastic alabastron in the form of an ape with an incised inscription (perhaps modern) *Πόλον ἐμ' ἐποίησε*; (23) ten fragments of Arretine moulds and bowls. Other objects are: (24) seventeen terra-cotta heads from large statuettes, from Southern Italy; (25) fifteen engraved gems, all important specimens, one engraved with two cranes and a silphium stalk between them, and inscribed *Πώλ[ο]*; (26) a Mycenaean seal with design of a lion attacking a bull; (27) 233 coins, including 156 Roman coins, deposited by the Athenaeum; (28) an Etruscan urn with the following objects said to have been found in it; a gold bulla; a necklace of gold and blue glass beads, with four pendants; five gold earrings; nine vases, two mirrors, two mirror cases, a strigil, and parts of two others, all of silver; five bronze mirrors; four dice, a spoon, three hairpins, and a mirror handle, all of ivory; (29) various miscellaneous objects including a lead token with a representation of Harmodius and Aristogeiton upon it.

**Acquisitions of the Department of Egyptian Antiquities.**—In the *Thirty-eighth Annual Report* of the Museum of Fine Arts, Boston, pp. 108–111, C. S. FISHER reports the following Egyptian antiquities acquired in 1913: (1) one of the most perfect of the Gizeh tombs, entire; (2) from Kerma, many specimens of black-topped ware, Hyksos seals and seal impressions, ostrich feather fans, bronze swords with ivory handles, wooden furniture, some richly inlaid with birds and animals in bone and ivory; (3) a tall cylindrical vase of the first

dynasty; (4) several vases, flints and beads of the early dynastic period; (5) important objects of gold and silver loaned by Mrs. William Lawrence.

**NEW YORK.**—Acquisitions of the Metropolitan Museum in 1913.—In *B. Metr. Mus.* IX, 1914, pp. 59-65 (9 figs.) G. M. A. R. reports that during the year 1913 the Metropolitan Museum acquired fourteen marbles, mostly Roman, twenty bronzes, six vases, twenty-two terra-cottas, thirteen pieces of gold jewelry and seven objects of glass. The sculptures are, an archaistic relief of Heracles carrying the boar (Fig. 4); a Roman table support with a winged monster at each end, and acanthus leaves, grapes, etc., on the sides, in style resembling the *Ara Pacis*; a fine portrait bust of the youthful Tiberius (Fig. 5); a head of Lucius Verus somewhat broken; a head of Matidia; an unidentified female portrait and an unidentified male head, both dating from the time of Hadrian; the head of a beardless old man; a marble disk with masks in relief; the torso of a boy in the style of Polyclitus; another



FIGURE 4.—RELIEF IN NEW YORK



FIGURE 5.—BUST OF TIBERIUS

torso of a boy showing characteristics of Praxiteles; the head of a herm (Fig. 6) of fifth century date; a female head of fourth century type.

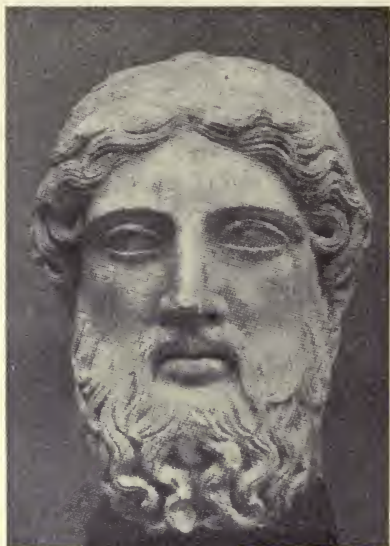


FIGURE 6.—BEARDED HEAD FROM A HERM

Among the bronzes are an Eros asleep, a little girl holding a puppy, a Roman portrait-bust, a statuette of the Antiocheia of Eutychides, an archaic statuette of a girl, an Etruscan cista handle in the form of two youths carrying the body of a third, a man sacrificing, a pair of cymbals inscribed with the owner's name (*Καλλισθενείας*, *Καλλισθενείαρ*), and three Greek vases. Among the terracottas are a group of fifteen comic actors, a crouching and a seated woman of Tanagra type, three Tarentine figures, and an archaic Sicilian relief. An amphora in the style of Euphronius was acquired, also a necklace of mosaic beads, each decorated with a human face, and two fine Etruscan gold buttons. *Ibid.* pp. 90-95 (7 figs.), the same writer gives a fuller account of the bronzes, among which are a horse's nose piece and an arrangement for playing cottabus.

**A Late Egyptian Sarcophagus.**—In 1913 the Metropolitan Museum acquired from the Egyptian Government a large, late Egyptian sarcophagus found at Sakkara. It dates from the fourth century B.C., and is completely covered with the "Book of the Nether World." There are between twenty-five and thirty thousand hieroglyphs on the monument. On top of the cover is a figure of Nut, the sky goddess, while at one end are the morning and evening boats of the Sun, and at the other is the god Shu standing in a sun-boat holding up the sky. The sarcophagus belonged to a certain Ureshnofer, who was a priest of Mut. (C. L. R., *B. Metr. Mus.* IX, 1914, pp. 112-120; 5 figs.)

**PHILADELPHIA.**—**Newly Acquired Marbles.**—In *The Museum Journal* of the University of Pennsylvania V, 1914, pp. 26-30 (2 figs.), Miss E. H. H. H(ALL) calls attention to the two marbles acquired in 1913, a neo-Attic relief and a Roman portrait head. The former represents the consecration of a tripod and corresponds to the relief representing that scene on the triangular marble base in Dresden. The head of the female figure at the left is gone, and the figure at the right is completely missing above the knees. The slab is 25½ inches high. The portrait is of a woman of the beginning of the second century A.D., but has not been identified.

**Ancient Glass.**—The Museum of the University of Pennsylvania has acquired 392 pieces of ancient glass from Jerusalem. This is briefly described with illustrations by Miss E. H. H(ALL). (*The Museum Journal*, IV, 1913, pp. 119-141; 31 figs.)



## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

### ITALY

**VENETIAN PICTURES IN SOUTHERN ITALY.**—In *Boll. Arte*, VIII, 1914, pp. 23–40, G. FRIZZONI publishes a series of little-known pictures by Venetian artists which exist in towns of Southern Italy on the coast of the Adriatic. The most important are: at Barletta, a St. Anthony by an unknown Venetian painter, a Madonna by Alvise Vivarini, a Madonna by Cola della Matrice (?), all in the Church of S. Andrea; in the cathedral at Bari, a Madonna in glory by Paolo Caliari, a Madonna with two Saints by Paris Bordone, S. Rocco visiting the sick by Tintoretto; in the basilica of S. Nicola at Bari, a Madonna by Bartolomeo Vivarini, and a Madonna with Saints by the same painter; in the Museum at Bari, a Sts. Michael and Anthony, and two panels, one representing St. Francis, the other Sts. Bernardino and Peter, also by Bartolomeo, and a panel representing Sts. Anthony and Louis, by Antonio Vivarini; in the cathedral at Monopoli, the "Madonna of St. Sebastian" by Palma Giovane, a St. Peter Martyr by Giovanni Bellini on the back of which is a drawing by the same master of a youth standing beside a horse.

**FLORENCE.**—The "Dame de Vergi" on a Gothic Casket.—W. BOMBE publishes in *Mh. f. Kunstw.* VII, 1914, pp. 61–66, an ivory casket in the Carrand collection of the Museo Nazionale which is decorated with scenes from the story of the Chatelaine de Vergi in its Florentine version, the same which inspired certain of the recently discovered frescoes in the Palazzo Davizzi-Davanzati.

**MILAN.**—Sale of the Crespi Collection.—One of the most important of the private galleries in Italy was put on sale the 4th of June in Paris. The Italian Government permitted the sale after the Crespi family had ceded to the Brera the "Nativity" of Correggio, and sold at low prices the "Fall of the Bonacolsi" (now in the Mantua gallery), by Domenico Morone, and the "Entry of Charles VIII into Florence" (given to the Uffizi), by Francesco Granacci. The principal pieces of the Paris sale are: "Crespi Madonna" attributed to Michelangelo; the "Virgin with Donors and Saints" by Marco d'Oggiono; the "Virgin of the Ave Maria" by Ambrogio de Predis; and the "Mater Amabilis" of Correggio. (F. MONOD, *Chron. Arts*, 1914, pp. 164–166.)

**PALESTRINA.**—A New Catacomb.—In the summer of 1913 a catacomb was opened at the thirty-sixth mile of the Via Praenestina in property belonging to Prince Fabrizio Colonna, in the district near Paliano. A description of the finds and the inscriptions is given by O. MARUCCI in *N. Bull. Arch. Crist.* XX, 1914, pp. 131–136. The dates of the inscriptions show that the catacomb was in use from the middle of the fourth into the fifth century.

**ROME.**—Frescoes in S. Croce in Gerusalemme.—In May, 1913, the introduction of electric lighting into the church of S. Croce brought to light an interesting series of frescoes of the twelfth century. On the arch is the remnant of a composition having the medallion of the Saviour in the centre, the seven candle-sticks, and the symbols of the Evangelists. The walls of the nave were decorated with a long series of busts of patriarchs, evidently part

of an original "genealogy of Christ." (P. STYGER, *Röm. Quartalschrift*, 1914, pp. 17-28.)

**New Photographs of the Arch of S. Maria Maggiore.**—Reproductions of the new Anderson photographs of the triumphal arch of S. Maria Maggiore are given in *Boll. Arte*, VIII, 1914, pp. 73-95, by G. BIASIOTTI, who adds a summary of the previous interpretations of the scenes, and a convenient description of the photographs.

**STAITI.—A Norman-Byzantine Church.**—Near Staiti in Calabria is the little church of S. Maria de Tridetti, served originally by the Basilian monastery that once adjoined it but is now destroyed. It dates from about 1100, and offers the peculiarity of a basilical plan with three apses and a cupola of several stories over the choir, which gives the edifice a distinctly Byzantinizing aspect. It thus forms an important testimony to the persistence of Byzantine influence in Southern Italy after the Norman occupation. (P. ORSI, *Boll. Arte*, VIII, 1914, pp. 41-58.)

**VICENZA.—The "Madonna delle Rose."**—In *L'Arte*, XVII, 1914, pp. 1-6 C. RICCI publishes a picture in the Museo Civico of Vicenza which he assigns on internal evidence to Francesco and Bernardino Zaganelli da Cotignola.

## FRANCE

**BRINAY.—Romanesque Frescoes.**—In *Gaz. B.-A.* (sér. IV) XI, 1914, pp. 217-234, A. HUMBERT describes the series of frescoes which he recently discovered in the choir of the little church at Brinay (Cher). They consist of a number of scenes in the lives of Christ and the Virgin (Fig. 7), extending from the Annunciation to the Cana Wedding, together with the Labors of the Months which decorate the intrados of the arch separating the nave and choir. The scenes have a number of interesting peculiarities of iconography, and their archaism in this respect together, with the peculiarities of style, suffices to date the frescoes in the twelfth century. The artist shows himself distinctly superior to the other painters of the twelfth and thirteenth centuries in Berry, and does not seem to belong to the local school.

**PARIS.—Acquisitions of the Louvre.**—The Marquise Arconati-Visconti has presented her collection of works of art of the Renaissance in France and Italy to the Louvre. The most remarkable of the Italian pieces are: a tondo, "The Infant Christ and St. John" by Desiderio da Settignano; statuettes of "pages" which belonged originally to the tomb of the Venetian general Emo; pictures by Ghirlandajo, Luini, and Mainardi; decorative sculptures of the Lombard school; Italian furniture; and some rare pieces of pottery, notably the most beautiful Faenza plate known, once in the Beurdeley collection. The monuments of the French renaissance are very numerous; the most striking feature of this part of the collection is the group of sixteenth century French furniture from ateliers of Gaillon, the Loire, and Lyon. (*Chron. Arts*, 1914, pp. 90-91.)

**New Casts at the Trocadéro.**—The Trocadéro gallery will soon receive among its new acquisitions of casts reproductions of decorative fragments from the old churches of St. Pierre and St. Maurice de Vienne (Isère, eighth and ninth centuries), an inscription relative to the same church of St. Maurice dating from 1251, the fifteenth-century portal of the church of Canles (Indre-

et-Loire), and casts of parts of the house of Nicholas Flamel at Paris. (*Chron. Arts*, 1914, p. 33.)



FIGURE 7.—SLAUGHTER OF THE INNOCENTS AND FLIGHT INTO EGYPT;  
FRESCO AT BRINAY

**SAINT-BERTRAND DE COMMINGES.**—Christian Sarcophagi.—In *R. Arch.* XXIII, 1914, pp. 110–112, R. LIZOP describes the continuation of excavations at Saint-Bertrand de Comminges. The sarcophagi previously found were in the ruins of a building of the Early Empire, used as a burial vault. Two further sarcophagi have come to light. One bears the inscription *Da*



*Christe famulae tuae Aemilianae requiem et vitam aeternam*, as well as the monogram X P and the letters A Ω. The date is more likely to be mediaeval than earlier. Various architectural fragments were found. In *Chron. Arts*, 1914, p. 44, M. DIEULAFOY points out that the Christian basilica excavated dates from the fourth century and is thus the earliest Christian monument of France.

## GERMANY

**BERLIN.**—Acquisitions of the Kaiser-Friedrich Museum.—Among the more important of the recent acquisitions of the Kaiser-Friedrich Museum in Berlin are: an ampulla of the Monza type (O. WULFF, *Ber. Kunsts.* XXXV, 1913, col. 39); a polychrome wooden Madonna of the fifteenth century, from the upper Rhenish school; a relief of the same provenience of the early sixteenth century (*ibid.* 1914, cols. 161–171); a statue of the Madonna, upper-Rhenish, ca. 1512; a clay statuette of a reclining female figure by G. A. Montorsoli; and a statuette of the same material dating about 1700, representing a maiden holding a garland (*ibid.* 1914, cols. 213–230).

**A Pen-Drawing by Carlo Maratta.**—The tomb of Innocent XI is traditionally a work executed by Stephen Monot after a design by Carlo Maratta. G. SOBOTKA (*Jb. Preuss. Kunsts.* XXXV, 1914, pp. 22–42), has identified the sketch for the tomb which the latter made (preserved in the Kupferstich-kabinett of the Berlin museum) and finds differences so essential between the pen-drawing and the tomb as to make it certain that Maratta's design was rejected and that the monument must be attributed in its entirety to the French sculptor. The reason for this must be sought in the Berninesque quality of Maratta's conception, which ran counter to the classic reaction of the end of the seventeenth century in Rome.

**BONN.**—Restoration of Mediaeval Buildings.—Reports of the restoration of the Romanesque cloisters of the Münster at Bonn, as of other churches, houses, walls, etc., are published by HENSLER in *Bonn. Jb.* 121, 1913, Beilage, pp. 1–58; 38 figs.

**COLOGNE.**—Dürer's First Proportion-Study of a Horse.—The earliest of Dürer's drawings in his search for anatomical correctness in the rendering of the horse is identified in *Z. Bild. K.* XXV, 1914, pp. 105–108, by G. PAULI with a drawing in the Wallraf-Richartz-Museum at Cologne, dated 1503. The peculiarity of the rendering is the exaggerated rump which corresponds with the sketches made by Leonardo for the "cavallo" which he intended to make the central feature of his Sforza monument. The drawing then furnishes the missing link in the already suspected connection between Dürer's drawing of horses and the technique in this respect of the Florentine master.

**FRANKFURT.**—A Manuscript Illuminated by Jean Foucquet.—A Book of Hours recently acquired by the book firm of Baer and Company is published in *Burl. Mag.* XXV, 1914, pp. 40–59, by L. BAER. The monogram of the name Helène which occurs in the manuscript, and the marriage rite which appears on the four last leaves, show that it is one of the two *Livres d'Heures* which a contemporary document shows were ordered from Jean Foucquet by Philippe de Comynes on the occasion of his marriage to Helène de Jambes in 1473. The volume also bears the arms of Comynes and one group of the miniatures is clearly by the hand of Foucquet. The others are largely the work of pupils.

## AUSTRIA-HUNGARY.

**ITALIAN SCULPTURE IN BUDAPEST.**—The collection of Italian sculpture formed in the nineties for the Museum at Budapest is chiefly in other materials than marble, and mostly of the Tuscan schools. The pieces are discussed by P. SCHUBRING in *Z. Bild. K.* XXV, 1914, pp. 91–104. The most important pieces which he publishes are: an Angel Gabriel by Agostino di Duccio (terra-cotta), a Madonna, a half-figure in a tabernacle, by some follower of Donatello (stucco covered with bronzing), a sketch in clay by Benedetto da Maiano for a Christ and the Samaritan Woman, a glazed terra-cotta group of the Virgin and Child which Schubring assigns to Giovanni della Robbia (over life-size, the head of the Child modern), a partly painted terra-cotta John Baptist at the Well, by the "Master of the Statuettes of John," a strange wooden statue of the Madonna of the Umbrian school about 1430, a limestone window-filling with a representation of the investiture of the Doge on the Bucentaur (Venetian), a bust of the Doge Loredan, and a marble Madonna by Jacopo da Tradate.

## RUSSIA.

**ST. PETERSBURG.**—A Manuscript of King René.—In the seventeenth century the chancellor Segurier possessed a manuscript containing the description of a tournament given by King René d'Anjou in 1446. This manuscript, believed to be lost, has been found in the Imperial Library at St. Petersburg. It is particularly interesting for the illustrations which faithfully reproduce the details of the fête. (P. DURRIEU, *Acad. des Inscr.*, séance of Feb. 20, *Chron. Arts*, 1914, pp. 68–69.)

## NORTHERN AFRICA

**MDAOUROUCH.**—A Curious *Tabula Lusoria*.—R. CAGNAT publishes in *B. Arch. M.* 1914, pp. xvii–xix, three fragments of stone found in the ruins of the Byzantine fort at Mdaourouch which formed part of what was probably a *tabula lusoria* inscribed with the phrase: *saepae sacrum sanctis Mauris facias libens*, which is written with coinciding letters horizontally, vertically, and diagonally.

## GREAT BRITAIN

**LONDON.**—Two Italian Portrait Reliefs.—In *Burl. Mag.* XXIV, 1914, pp. 257–262, E. MACLAGAN publishes two reliefs in the Victoria and Albert Museum. The first is a white marble slab having on one side the portrait of Francesco Cinthio, poet laureate of Ancona ca. 1500, and may be the work of Giovanni Dalmata of Traù. On the other side of the slab are the defaced busts of a man and his wife. The other portrait is a porphyry relief in bust of Cosimo I. Medici, which shows resemblance to the work of Francesco del Tadda.

**OLD SARUM.**—Excavations in 1912.—In *Proc. Soc. Ant.* XXV, 1913, pp. 93–103 (2 plans; 2 pls.), Lieutenant-Colonel W. HAWLEY gives a detailed

account of the excavations at the cathedral church of Old Sarum in 1912. *Ibid.* pp. 102-103 are notes added by W. H. ST. JOHN HOPE and others.

**PULBOROUGH.**—Wall Paintings in Hardham Priory.—In *Archaeologia*, LXIV, 1913, pp. 453-454 (colored pl.), C. J. PRAETORIUS publishes parts of two paintings discovered on a piece of wall in the refectory of Hardham Priory, Pulborough, Sussex, after the fire which destroyed the structure in 1912. One dating from the first quarter of the thirteenth century was a panel 5 ft. 6 in. high and 3 ft. 4 in. wide upon which was painted the Virgin enthroned under a canopy holding the Child. The Virgin wore a white dress with a scarlet mantle, and a jewelled crown, and held a trefoil sceptre in her right hand. The infant Christ was dressed in a wide-sleeved brown garment. To the left of this and superimposed was another painting dating about fifty years later representing the Annunciation. Parts of the Angel alone were preserved. The background was adorned with pink rosettes. Both paintings have now been destroyed by the action of the weather.

**WEST SMITHFIELD.**—Recent Excavations in the Church of St. Bartholomew.—In *Archaeologia*, LXIV, 1913, pp. 165-176 (4 pls.; 4 plans), E. A. WEBB gives an account of the recent excavations in the church of St. Bartholomew at West Smithfield, in which the sites of the first Lady Chapel and of the south side chapel were exposed; and on the south side of the church the foundations of the sacristy, chapter-house and priors' house. New light was shed upon the plan of Rahere's church (1123 A.D.). A triangular slab of purbeck marble with the kneeling figure of an Augustinian canon was discovered. A ground plan of the church based on exact measurements is given.

## UNITED STATES

**BOSTON.**—An Acquisition of the Museum of Fine Arts.—The Boston Museum of Fine Arts has recently acquired a Madonna, with saints, angels, and a donor (Fig. 8), by Fra Angelico (*B. Mus. F. A.* XII, 1914, pp. 28-32).

**NEW YORK.**—Acquisitions of the Metropolitan Museum.—The Metropolitan Museum has recently added to its collections: a processional banner, representing St. Mary Magdalen in majesty, by Spinello Aretino (*B. Metr. Mus.* IX, 1914, pp. 43-46, described by F. J. MATHER, Jr.); a Byzantine altarpiece of the fourteenth century (*ibid.* pp. 97-98); a St. Catherine by Pietro Lorenzetti (*ibid.* p. 99); a panel representing the Visit of the Queen of Sheba to Solomon (*ibid.* 1914, pp. 128-129) by Sano di Pietro; a group, Pietà, by Benedetto da Majano; a marble relief by Agostino di Duccio; and a Florentine cassone of about 1475 (*ibid.* pp. 142-147).

**A Tondo by Francesco Cossa.**—In *L'Arte*, XVII, 1914, pp. 222-223, F. MASON PERKINS publishes a tondo representing the Crucified with the Virgin and St. John which he attributes to Francesco Cossa. The picture belongs to Mr. Philip Lehman. The writer attributes the painting to the later period of the artist.





FIGURE 8.—MADONNA BY FRA ANGELICO

## AMERICAN ARCHAEOLOGY

### GENERAL AND MISCELLANEOUS

**Congress of Americanists.**—Notice is given by the Organizing Committee of the Nineteenth International Congress of Americanists that the session which was to be held in Washington October 5th to 10th of this year, has been postponed on account of the European war. A new date for the session will be decided upon as soon as conditions permit.

**COQUIMBO.**—Recent Excavations.—In *Z. Ethn.* XLV, 1913, pp. 1141, 1142, MAX UHLE writes briefly of his recent excavations in northern Chile near Coquimbo, and among the Chaugos, an almost extinct people of this region, and also in Pichalo, near Piragua. Forty-one cases of weaving, pottery, basketry and mummy remains, showing relation to the Proto-Nazca, the Tihuanaco and Atacameño periods, have been sent to the museum at Santiago.



## FIFTH PRELIMINARY REPORT ON THE AMERICAN EXCAVATIONS AT SARDES IN ASIA MINOR

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THE fifth season of the excavations at Sardes, the season of 1914, began in February as usual and continued for five months. The personnel of the excavating party remained unchanged, but for the addition to the staff of Professor George H. Chase of Harvard University, who came to Sardes for the express purpose of beginning his work on the pottery, and of Dr. T. Leslie Shear of Columbia University. Since the completion of the excavation of the Temple of Artemis the work in the immediate vicinity of that building has consisted almost entirely of enlarging the space about the temple with a view to revealing, so far as possible, the whole extent of the sacred precinct, and to pursuing the search for the Temple of Zeus mentioned in inscriptions, as described in last year's report,<sup>1</sup> and perhaps represented in architectural fragments that have been discovered which do not belong to the Temple of Artemis. Work was carried on during the past season on three sides of the precinct. On the south, where the deposit of earth is comparatively thin, the lines of the excavations were carried back almost to the ravine on that side, through a late Christian cemetery consisting chiefly of simple graves crudely lined and covered with flat stones or tiles, but having also a number of square vaulted tombs now in ruins. The most important discoveries made on this side were an early terrace wall of bowlders and a stratum of early pottery which helped us to determine the original slope of the ancient levels on that side. A long Lydian inscription, several Greek inscriptions used for lining the late graves, and many carved architectural details were found during the process of this work.

To the eastward of the temple, the high and hard masses of earth that have come down from the acropolis, as described in last year's report, still retarded the progress of excavations in that direction. Here the upper part, about thirty feet deep, which

<sup>1</sup> *A.J.A.* Vol. XVII, No 4, p. 471.



was comparatively soft, was cut back about fifty feet during the first two months, and the lower levels of extremely hard material were carried back about the same distance. On the north side the work of excavation was far easier, though the wall of earth to be cut away at its eastern end was very high. Here, on the intermediate level, the heavy Roman concrete wall with buttresses (Fig. 1), already referred to as blocking the rapid advance of



FIGURE 1.—CONCRETE WALLS ON NORTH SIDE OF EXCAVATIONS. VIEW FROM THE NORTH

excavation last year on the north side, continued toward the north, still impeding the work in its neighborhood. A deep and wide trench was excavated to the north of the lion group discovered last year, and quantities of pottery fragments were found throughout its entire volume, showing that the deepest deposits excavated on this side of the temple, and at this distance from it, are all later than the sixth century B.C. The digging on this side brought forth a number of Greek inscriptions, one of which refers to the priests of Zeus and is of importance in connection with the temple believed to be buried to the northeast of the Temple of

Artemis. A colossal sculptured face very well preserved, and fragments of another colossal head were found on the north side, in addition to architectural details of a scale much smaller than that of the temple, which probably belonged to small buildings in the northern part of the sacred precinct.

From time to time during the season attempts were made within the temple to investigate its substructure, with the result that foundations of an earlier temple in sandstone were found at a number of points at the west end of the fourth century cella. It will be possible from these ancient fragments that are still *in situ* to form some notion of the extent and form of the earlier structure. At the end of the first two months of digging, the costly and difficult task of excavating the high east face was temporarily abandoned, and a trench was dug in the bed of the ravine on the slope above the temple and at the extreme northern limit of the land covered by our concession. In this deep trench a line of railway was placed with a new outlet to the bed of the Pactolus, north of the village. It was our purpose to push the excavation in this trench toward the south to meet the temple excavations and, by so doing, to relieve the higher levels of the main excavations, and to hasten the clearing out of the space between the new excavations and the old, in which the Temple of Zeus must lie if it is within the same precinct as the Temple of Artemis, as the long inscription discovered in 1912 suggests. But the sinking of the new trench, besides beginning to accomplish the purpose for which it was intended, at once developed results that were far more important.

It is to be borne in mind that the main excavations, being in the direct course of the great landslide from the acropolis, which washed out deep gorges on either side of the temple and then filled them up again, had never revealed consecutive and undisturbed stratifications of ancient remains older than the Roman period. The new trench, on the other hand, being well up on the side of a shoulder of the acropolis, and in a space protected from the rush of the landslide, began from the first to show even and well defined strata, of pottery especially, which gave us our first firm basis of chronological sequence for the objects which had been found in the tombs and elsewhere during the previous four years. The ravine itself proved to be of very recent formation. Directly below its shallow bed of sand a solid deposit of slowly accumulated earth was found and, in the uppermost layers of

this, the walls of small buildings and other objects of the Roman period. Some of these walls were built upon foundations of older construction in connection with which wares of Hellenistic date were discovered. Not more than twenty feet below the surface we came upon well defined and consistent levels abounding in sherds and complete pots of Lydian ware which, by means of evidence discovered in the tombs, are known to date from the sixth and seventh centuries B.C. Many of these objects are of great beauty and interest; they were found in connection with the loose rubble foundations of houses built of mud bricks and now totally destroyed. In sinking the trench below this sixth-seventh century level, we came upon another well defined stratum of pottery resembling the early, sub-Mycenaean, wares of the Ionian coast, on a level about four feet below the other; and below this, at a depth of three feet or more, was a layer of sherds decorated in a variety of geometrical designs, and quantities of fragments in plain black and grey clays. This depth at present seems to represent the deepest stratum of remains of civilization on the slope of the acropolis at this point. These finds establish the great antiquity of Sardes as a centre of culture.

In extending the side of this new trench toward the south, we soon came upon a long, stout wall, lying east and west, parallel to the new trench itself, extending from one end of the new excavations to the other, *i.e.*, over 120 feet, and from six to twenty feet high (Fig. 2). The opposite end of the wall, which is unbroken by an opening of any kind, disappears in the deep unexcavated bank at the east end of the trench. It was assumed, as soon as the great length of this wall was apparent, that it must be either the north wall of the temple precinct or the rear wall of a long stoa bounding this side of the temple area. When the long wall had been found to terminate toward the west in an angle, and a west wall only forty feet long projecting toward the south had been turned, the accuracy of the second assumption was established. The front of this new building was reached at its extreme west end just at the time when the old excavations and the new trench met at this very point. But the season for digging was drawing to a close and there remained no time for a complete unearthing of the stoa. However, during the two remaining days of our stay, a small force of laborers was kept at work clearing out a narrow space at the west end of the building, and here, on the last day, were discovered the most important examples of



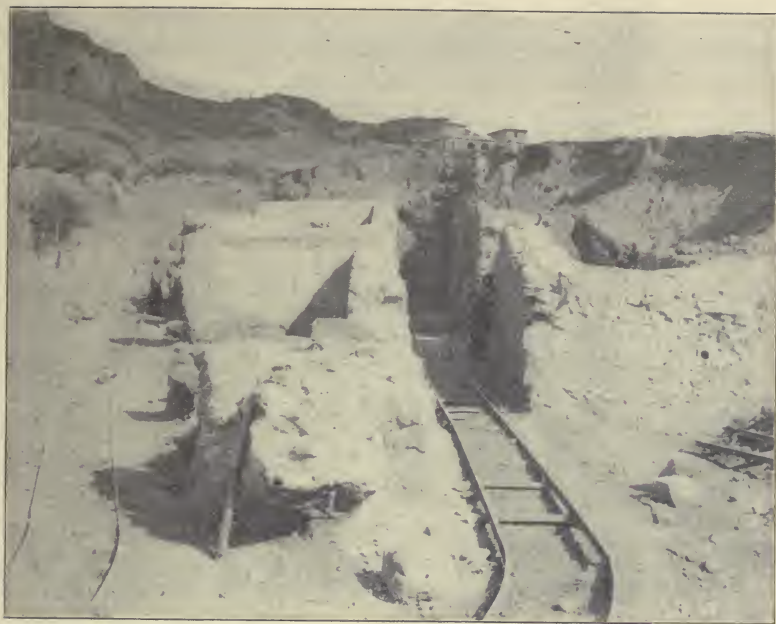


FIGURE 2.—NEW TRENCH ON NORTH SIDE OF EXCAVATIONS. VIEW FROM THE WEST



FIGURE 3.—HORSE'S HEAD FOUND AT SARDES

ancient sculpture that have yet come to light at Sardes. These finds consisted of the head and neck of a horse, three hands, and one foot, all near a statue-base which appears to be practically *in situ*. The horse's head (Fig. 3) is one of the finest specimens of ancient animal sculpture that have been found to date, and is interesting not only as a work of art, but as a study in anatomy. The hands and the foot are exquisitely wrought, the latter having a gilded sandal. It seems very likely that a few days more of



FIGURE 4.—STEPS OF PYRAMID TOMB

digging would have brought forth objects of even greater importance; for these fragments show that they have not been thrown about, or long exposed to misuse; for, though most delicately made, they have no scratches or breaks and must have been found not far from the spot where they originally belonged.

The excavations of tombs were carried on during the season, at first on the scene of our former operations on the west of the Pactolus, and later on the east side of the river, on the very slopes of the acropolis. In both places the usual number of beautiful and interesting objects were discovered, pottery,

bronze utensils, terra-cottas, figured glass, gold ornaments of great variety, and seals of the usual distinctive style. Of more particular interest, perhaps, are a gold necklace composed of long narrow units beautifully wrought and strung on two threads like a modern "dog-collar" necklace, and three small lions apparently carved in the round from nuggets of gold and set upon plaques to be sewn, or rivetted, on some article of dress. The lions, it may be interesting to note, have the exact pose of one of the marble lions discovered last year at the temple and illustrated in Figure 4 of last year's report.<sup>1</sup>

An unusual discovery was made while we were excavating for tombs on the western slope of the acropolis. This is a pyramidal monument of seven steps (Fig. 4) on the steep northern slope of a ravine cutting into the acropolis hill. The upper part of the structure has been destroyed, but there are remains of the pavement of a chamber on the level of the seventh step. The building might be restored as a pyramid of about fourteen steps with an interior chamber, or as a cella crowning a seven-stepped base, like the well-known Persian monument, called the tomb of Cyrus, at Pasargadae. In order to place the monument on the slope of the wadi it was necessary to cut away a section of the hill to secure a level space, and in the face of this perpendicular cutting was excavated one of the ordinary chamber tombs with *dromos* and couches, but not on axis with the pyramidal monument itself. The steps of this structure are of limestone, a material not used, so far as we know, after the introduction of marble as a building material in Sardes. The blocks are rusticated, and the joints of the faces are cut in a unique manner, as may be seen in the photograph (Fig. 4). Toward the end of the season Dr. Shear established a camp on the far side of the river Hermus, in order to undertake the excavation of some of the famous tumuli, or "royal Lydian tombs" of Bin Tepé. Taking a tumulus in the neighborhood, excavated several years ago by the natives, as an example for guidance, digging was begun upon two of these tombs, one small and the other of medium size, *i.e.*, about 150 feet in diameter. The tumulus already excavated showed a well defined *dromos* lined with limestone, and several interior chambers, similarly lined with well dressed limestone, opening off from a central space. Though several weeks were spent cutting away the sides of these great artificial cones of

<sup>1</sup> A.J.A. XVII, 1913, p. 475.



earth, and in driving trenches and tunnels into their interiors, neither a *dromos*, nor any indication of interior chambers was revealed in either of the tombs. This initial attempt on the part of the American expedition to excavate the ancient Lydian tumuli was rather disappointing; but neither Dr. Shear nor our Imperial Turkish Commissioner, A. Azziz Bey, who assisted him, believes that the attempt was in any way conclusive, and Dr. Shear hopes to resume the work upon these two tumuli and to begin on others during the next season of excavation.

The collection of pottery in our store-house, taken from the tombs and from the greater excavations, which had been growing during four years until it numbered over a thousand pieces, had been carefully catalogued by Mr. Bell, but had not been critically examined until this year when Professor Chase arrived to begin work on this part of our final publications. The paragraphs which follow are from his preliminary report.

"Most of the vases and fragments come from tombs, but some were found in the region of the temple. They cover a long period, roughly from the ninth century B.C. to the first century A.D. Speaking very generally, they fall into two large classes: (1) Early wares of the ninth to the fifth centuries B.C.; and (2) Hellenistic and later wares. During both these periods, Sardes was clearly an important centre for the manufacture of pottery. Most of the vases are local products; imported specimens are comparatively rare. There are some fragments of 'Rhodian' vases and other Ionic wares; two aryballi, an olpe, and a few fragments of Corinthian fabric; a 'Cyrenaic' cylix; some twenty Attic black-figured and red-figured vases, for the most part small and carelessly painted, together with a considerable number of examples of plain black Attic ware; and a few vases and fragments the provenience of which is uncertain. In regard to the products of the Hellenistic period, it is less easy to determine what specimens are imported and what are of local make, but even among these it seems probable that most were made in Sardes, or at least in Lydia. Of the earlier group, by far the greater number must be assigned to the seventh century and the first half of the sixth, that is, to the period of Lydian greatness, before the capture of Sardes by the Persians in 546 B.C. The dating depends upon the contents of three tombs, which, unlike most of the tombs that have been opened, apparently fell into ruin early and so were not re-used. In one was found one of the Corinthian

aryballi; in another, a large amphora decorated, over a poor white slip, with two animals crudely drawn in outline technique, so that it seems to be a local imitation of 'Rhodian' ware; and in the third were the 'Cyrenaic' cylix and the Corinthian olpe. These vases (and there is some other evidence which I expect to present in detail at a later time) fix the date of the tombs as the seventh century or the early years of the sixth. Taking these three tombs as a basis, a large group of vases can be distinguished which may be called Lydian. Their characteristics may be stated as follows:

"The clay is usually well purified, ranging in color from light buff to red; it usually contains many small particles of mica, such



FIGURE 5.—SCYPHUS (HEIGHT 15.3 CM.)

as have been observed in other clays from Asia Minor. The vases are all wheel-made, and give evidence of careful workmanship. The forms in many cases resemble Greek forms, but show little of that fine sense of proportion upon which so much of the charm of Greek vases depends. The Lydian potters evidently had a liking for a tall foot in the shape of a truncated cone, which certainly cannot be called an element of beauty (cf. Figs. 5, 6, 8). The favorite forms are: amphorae, scyphi (Fig. 5), oenochorae with trefoil mouths, tall stands without handles (Fig. 7), flat plates, concave-sided lecythi (Fig. 8), and small, broad-mouthed vases of the shape that has sometimes, without much justification, been called 'krateriskos' (Fig. 6).

"For the decoration of these vases the Lydian potters employed a variety of methods. The commonest is what we came to call

'streaked technique,' the application of a lustrous varnish in such a way that, although the whole surface to be decorated is covered, the effect is streaked and uneven, and as a result of firing the color ranges all the way from black to brown and red.<sup>1</sup> The general effect is that of the varnish of late Mycenaean vases, and perhaps we should see here an influence of that 'degenerate Mycenaean style' which is believed to have flourished on the coast of Asia Minor long after the downfall of the Mycenaean civilization on the mainland of Greece. But in Lydia, this method of applying the varnish became traditional; the streaked technique is the most prominent characteristic of the Lydian ware. Sometimes it was used to cover the whole surface of the vase, sometimes for broad bands about the body, with simple patterns (groups of brush-strokes, S-ornaments, etc.) on the shoulder, and a waved band on the neck. Very often it served as a basis for linear decoration applied in lustreless white (more rarely, in lustreless red), in the form of bands or groups of bands (cf. Fig. 5) or rows of small dots. In other cases, the varnish, thinly applied so that it burned red, was used as a basis for linear decoration in dull, lustreless black.

"Another method of decoration much favored by the Lydian potters is the use of a white slip. The quality of this slip varies,



FIGURE 6.—"KRATERISKOS"  
(HEIGHT 11.4 CM.)



FIGURE 7.—STAND (HEIGHT 13.8 CM.)

<sup>1</sup> The vase represented in Figure 5 is painted in this manner, except a spared band on the level of the handles. In the "krateriskos" (Fig. 6), the neck, the lower part of the body, and the foot are painted in the streaked technique; in the stand (Fig. 7), the foot; and in the lecythus (Fig. 8), the neck and the foot.



but in the best specimens it is remarkably fine and hard. Over the slip, a favorite decoration consists of bands and simple patterns in the usual black-brown-red varnish (cf. Fig. 7 and the upper part of the body of the 'krateriskos,' Fig. 6). But its most noteworthy use is as a basis for 'marbling' with the ordinary varnish (cf. Fig. 8), in a way which suggests an imitation of work in glass. Fragments exhibiting such a decoration have been found elsewhere, but they are so much more numerous at Sardes that this technique may reasonably be regarded as a Lydian invention. The great use of the white slip at Sardes, also, combined with its excellence, raises an interesting question as to the relation of the Sardian fabrics to the Greek wares of the Ionic group. May not the Greek potters of the coast cities have learned a lesson here from their Lydian contemporaries?

"The history of the potter's art at Sardes from the overthrow of Croesus in 546 B.C. to the conquest by Alexander in 334 B.C. presents an interesting problem. The vases which can be assigned to this period of Persian domination are comparatively few and consist principally of imported Attic wares. A few groups of native vases assignable to the end of the sixth century or the beginning of the fifth show a persistence of the older forms and methods of decoration, with some decline in technical skill. These facts, taken together, suggest that the Sardian potteries,



FIGURE 8.—LECYTHUS  
(HEIGHT 21.9 CM.)

like those of other cities within the range of the commercial activities of Athens, found it impossible to compete with the finer products of the workshops in the Ceramicus and suffered a temporary eclipse. But it must be admitted that the evidence for this period is unsatisfactory. Most of the tombs, as has already been noted, were re-used, some of them, apparently, several times, and in the successive clearings, many vases were removed and lost. The entrance passages and the slope of the tomb hill are strewn with fragments which show only too clearly the method of procedure. It is to be hoped that later campaigns will gradually fill this gap in our knowledge. At present we can only record the fact that for the two centuries of Persian occu-

pation evidence is scanty, but such as we have suggests a decline of the Sardian potteries.

"For the period after Alexander, however, there is no lack of evidence. Most of the more prominent classes of Hellenistic wares are represented at Sardes: black-varnished vases decorated with garlands and other patterns in white and yellow and applied lumps of clay, of the type which has recently been called 'West Slope ware' from the examples found on the west slope of the Athenian Acropolis; moulded bowls of the 'Megarian' type; plain red wares, often with potters' stamps; 'lagynoi' with decoration in thinned varnish over a yellowish-white slip, together with a few examples with similar decoration but less usual shapes; and alabastra covered with a flaky white slip over which bright reds and blues and yellows are used to suggest a fillet tied around the body of the vase and for wedge-shaped patterns on the lip. All these wares have been found over a wide area and probably were made in many different places. That most of the Sardian examples were made in Sardes, or at least in Lydia, is suggested by the clays, which resemble those used for earlier vases of local make, and by other facts, such as the discovery of fragments of moulds and the occurrence of the unusual genitive ending *ήους* in potters' signatures (*Μιθρήους*, *Ελατροκλήους*).

"In conclusion, something should be said of the fragments of early vases which were found some distance north of the temple in the campaign of 1914. Here, at the first point where early levels with definite stratification have been found, considerable deposits of fragments and some complete small vases came to light below the level of the ordinary seventh century types. In the lowest layers (*ca.* 7 feet below the seventh century level), along with fragments of ordinary unpainted pots in grey-to-black clay, such as are everywhere associated with the Lydian wares, were fragments of buff-to-red clay covered with a thin red-to-brown varnish over which were painted geometric patterns in dull black. A few fragments also had a poor, gritty, yellow-white slip applied in bands as a basis for the geometric decoration. The vases, so far as their forms could be determined, were large storage vases, pitchers, flat plates, and stands. In another deposit, about 40 centimetres above the bottom level, the fragments showed a continuance of pottery of this type, with an increasing use of the yellow-white slip as a basis for decoration. Finally, at a level some 60 centimetres above the bottom, along

with a few fragments of this earlier type, were found many fragments on which geometric patterns were painted in more or less lustrous black-to-red varnish directly on the clay or on a yellow-white slip of fairly good quality. Most of these fragments came from scyphi and some of them were painted on the interior in the streaked technique. Here, then, we have clearly some of the steps in the development of the typical Lydian ware. I am inclined to assign these layers to the ninth and the eighth centuries B.C., but such a dating, based on one series of levels, can be only tentative. For more definite results we must await the evidence of future campaigns."

HOWARD CROSBY BUTLER.

PRINCETON UNIVERSITY,  
October 5, 1914.



## THE IMPORTANCE OF THE ANTIQUE TO DONATELLO

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From the close of the nineteenth century, historians of art have shown a general tendency to underestimate the importance of the antique to the art of the Renaissance. In conformity with the prevailing trend in contemporary art, they have tried to prove that the highest development in the art of the Renaissance was caused rather by the direct study of nature than by adherence to antique precedents. The subject is so extensive, and presents so many different points of view, that arguments may be brought to show the preponderating influence of one or the other source of inspiration. But if we confine ourselves to the field of sculpture, it cannot be denied that the antique was the foundation on which the artists of the Renaissance built. It was the authority for their formal development, their highest conceptions. It was through the study of the antique that their eyes became open to naturalistic form-values in general, for, we must remember, these artists belonged to a period when nature as a motive of representation had long been forgotten; and it therefore was almost impossible for them to give expression to their naturalistic tendencies in a formal and convincing manner, without the aid of precedents. But their creations were, of course, their own spiritual property, the product of their own imagination in a classical form, which also was, more or less, true to nature. In many instances, this reversion to ancient types was occasioned less by any attempt at imitation than by an innate spiritual relationship, a similarity in tendencies and natural inclinations between new masters and old. It was not so much the external forms, but rather the spirit and character, the very life, the feeling and sentiment of the antique, which the sculptors of the Renaissance endeavored to appropriate. In short, the great sculptors of the Renaissance stand before the antique as real *artists*, and not as imitators. And this is also one of the most essential characteristics which

distinguishes the art of the Renaissance from that of the Middle Ages, when the antique had also served to guide the Italian sculptors in regard to form, but in a totally different manner. The mediaeval workmen were in no intimate relationship with the men of old; understanding little or nothing of their character and aims, they simply purloined outward forms, because it was easier than to create forms of their own. Thus their works give eloquent testimony to the impossibility of acquiring the mode of expression of a past epoch, without entering into its life and spirit—in other words, the futility of all attempts at imitation not founded on a natural communion of spirit. They confirm, in a way, the correctness of the traditional, although lately disputed, conception of the Renaissance as a revival of antique art ideals and forms—modified, on account of the great difference in cultural conditions.

The real nature and significance of the spiritual affinity between the sculptors of antiquity and those of the Renaissance, is a matter rather to be felt than to be arrived at by analytical reasoning. It applies to the phase of art work which is not subject to analysis; and it is not always exhibited in obvious formal likeness. The classical trend, the inspiration of the antique, is easily recognized in works of the Renaissance which baffle the search for known definite precedents. This may often be because the latter have been lost, but the reason must oftener be that masters of the Renaissance created independently in the spirit and sentiment of antiquity, but without directly imitating any particular model. Their creative imagination was so thoroughly impregnated with admiration of the antique that it worked, so to speak, only in accordance with that mode. In consequence, it is only in comparatively few instances that this kinship in style can be demonstrated in a perfectly convincing, empirical way; while, on the other hand, to anyone who has investigated the subject ever so little, these instances appear preëminently as corroborative of a general tendency, of an essential and fundamental trait in the statuary art of the Renaissance.

If we wished to consider the question *in extenso*, it would therefore be necessary to pass in review a considerable part of Renaissance sculpture, outlining the individual relations of the respective masters to definite classical examples; but special researches have as yet made so little preparation for this task, as difficult as it is fascinating, that it can hardly be undertaken in the immediate

future.<sup>1</sup> As a general rule (not without exceptions, of course), it may be said that the greater and more powerful the creative artists have been, the more boldly and unreservedly have they approached the antique, the more plainly have they felt a spiritual relationship with the old masters, a desire to compete with them in aiming toward similar ideals. For the present, we must confine ourselves to a few observations concerning this relation in the art of the first great sculptor of the Renaissance. They will prove that Donatello was not only the great realist who has won general praise, but an artist of strong classical tendencies as well.

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Donatello's artistic career was begun when the Gothic tradition still reigned. His earliest known works, the two small prophets on the "Porta della Mandorla" of the Florentine Cathedral (1406), the marble David in the Bargello (1408-10), the St. John the Evangelist in the Duomo, and partly also St. Mark on Or San Michele (1412), are composed according to the Gothic scheme, with uneven distribution of weight, curved folds and lines. Only in the statue of St. George does Donatello first find the new, generally accepted solution of the problem of the statue within a niche (1416).

The St. George has sometimes been designated as the most "classical" example of the Early Renaissance, which is undoubtedly correct, if the word "classical" does not here imply striking agreement with Greek plastic forms. We discern, on the other hand, the classical tendency to a clear, tectonic construction of the youthful figure, something of the same trend which we find still more pronounced in Polyclitus and his immediate successors at the close of the fifth century B.C. It is true that later on Donatello produced statues with much more highly developed space-values, freer movement, bolder and more realistic characterization, and better general effect, but he has hardly created one which presents a more exemplary solution of the problems under-

<sup>1</sup> The question about the importance of the antique to the sculptors of the Renaissance has, of course, been considered by several authors but none has, as far as we know, gone into a thorough study of the whole theme; single interesting remarks are to be found in: Müntz, *Histoire de l'Art pendant la Renaissance*, I-III, Wickhoff, 'Die Antike im Bildungsgange Michel Angelos in Mitt. d. Instituts für Oestr. Gesch. Forschung, 1882, I. von Schlosser, 'Über einige Antiken Ghibertis', *Jahrb. der kunsthist. Sammlungen d. allerh. Kaiserhauses*, Band 24.



lying all statuary art. The classical instinct (if the expression be permissible) has prompted the young artist to a creation which seems influenced by antique principles, although he could have had as yet but very little opportunity for a close study of ancient sculpture.<sup>1</sup>

In his subsequent great works, the statues on the Campanile, Donatello discloses other features of his art; the realistic charac-



FIGURE 1.—“IL ZUCCONE”



FIGURE 2.—DEMOSTHENES IN THE VATICAN

terization, the broad, almost impressionistic manner of treatment. Before such works as Jeremiah and “il Zuccone” (Fig. 1) several critics have been reminded of the portraits of homely old age by Frans Hals, which vibrate with life. The technique becomes sometimes that of a painter, the marble has occasionally been worked into abrupt planes of light and shadow, which may give an impression of dashes of paint. In the strong nervous tension, the facial expressions of the old men become a grimace, the movements may become cramped, and yet even here a plastic clearness and

<sup>1</sup> Vasari's story about Donatello's visit to Rome in his youth, in company with Brunnelleschi, has been rejected by later authors and is at least entirely unproved.



FIGURE 3.—"POGGIO BRACCIOLINI," UPPER PART

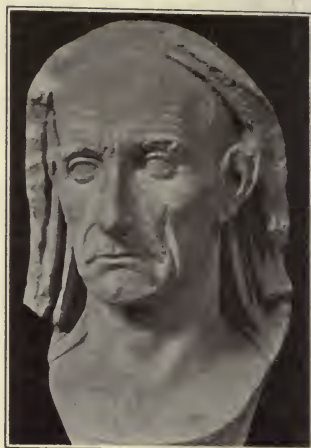


FIGURE 4.—ROMAN BUST

FIGURE 5.—BUST CALLED ANTONIO  
DEI NARNI

FIGURE 6.—BUST OF THE DORYPHORUS

greatness remind us of antique sculpture. This "Zuccone" is draped like a Greek orator in a himation, gathered over one shoulder and falling obliquely in long wide folds down to the ground. It is the same effective mode of draping which we find in many antique statues of orators, but applied with greater boldness and kept together better than ever before. The famous statue of Demosthenes in the Vatican (Fig. 2) may serve as a good example for comparison. It is doubtful whether there is any ancient statue with such monumental drapery as falls from the raised shoulder of "il Zuccone." This aim at synthetising the plastic effect through the draping is a further development on classical precedents but, in this case, allied to a somewhat impressionistic treatment.

In a statue of about the same time—the so-called Poggio Bracciolini in the Duomo in Florence (Fig. 3)—of technique similar to that of "il Zuccone," the head shows such affinity to Roman portrait busts, that one is inevitably forced to think Donatello had an opportunity of studying such examples of ancient art. A particularly characteristic specimen of these boldly naturalistic busts is to be found in the Vatican Museum (Fig. 4). Donatello is, by the way, the first sculptor to reestablish portrait sculpture in the position it had occupied in the days of Greece and Rome. Before him nobody had ventured to execute real, naturalistic portraits, busts cut off at chest level. In them his own extraordinary faculty of psychological characterization was, of course, of the greatest aid to him, but he surely learned the principles of composition from the Roman examples.

Of his two undisputed busts, one, at least—the so-called Antonio dei Narni, in the Bargello (Fig. 5)—is conventionalized in classical style, with the bare chest adorned with an antique cameo. It must indeed be admitted that the psychological feeling in this bronze bust is not strikingly classical, for it possesses more intimacy and individuality than we could discover in any Greek or Roman bust, yet the unusually clear and broad formal conception carries our thoughts towards the art of Argos of the close of the fifth century B.C. As an example of this art, we may recall the herm-bust of the Doryphorus of Polyclitus (Fig. 6), at Naples, very likely a true copy of the work of the great master of Argos, executed, according to the inscription, by Apollonius of Athens in the first century B.C.



It is uncertain whether Donatello had occasion to visit Rome, the centre of classical sculpture in Italy, before the year 1432, when he was already a middle-aged man, but, on the other hand, we know for certain that he had excellent opportunities in Florence to study antique works of art in the collection of Cosimo de' Medici. According to Vasari, he also restored antique statues for this Maecenas (among others a Marsyas, now to be seen in the Uffizi), and was his expert art-adviser in the purchase of important works of sculpture, cameos, and medals. Such commissions naturally contributed to enhance greatly Donatello's interest in and to broaden his conception of the antique. The collections of the Medici became gradually, as we know, the centre of all classical art education in Florence, thanks to the zeal and interest of Cosimo, Piero, and Lorenzo. After the death of Donatello, the collection had as its curator his pupil Bertoldo, whose classical predilections were even more direct than Donatello's. Here, in this collection under Bertoldo's guidance, worked a majority of the Florentine youths who, during the latter part of the fifteenth century, developed into artists, and among them Michel Angelo. That this collection contained also Roman busts may be safely assumed, even though its chief treasures are believed to have been in the department of minor decorative statuettes, reliefs, medals, and cameos. It is very likely that some of those direct imitations of Roman statues which we meet among the large number of small Italian bronze statuettes of the fifteenth century were done by artists who had had the opportunity of studying the Medici collection.

Of the cameos, Donatello has reproduced several, among them one of considerable beauty in the medallion which Antonio dei Narni wears representing Amor as a charioteer. Another antique medallion is suspended from the neck of Holofernes in the Judith group. Still another is to be seen in the helmet of the Goliath beneath the foot of the victorious David. Mention should also be made of the so-called "Patera Martelli," the cover of a bronze mirror, decorated with half-length figures of a satyr and a bacchante, surrounded by bacchanalian emblems borrowed from cameos and reliefs in the Medici collection. Of greater importance, however, are the eight large medallions designed by him, although executed by his pupils, for the spandrels in the courtyard of the Palazzo Medici (Fig. 7). The motives for seven of these he gathered from cameos in the collection of Cosimo

de' Medici (most of them now in the Uffizi), and that for the eighth from a sarcophagus, then situated outside the Baptistery, but now in the courtyard of the Palazzo Medici-Riccardi. The compositions are copied with uncommon exactness, and for that reason they do not tell us much about the artist's individual conception of the antique, but it is of the greatest interest to realize that the relief technique here imitates that in cameos, which are always worked in thin layers, often of various colors; Donatello treating his stone in two distinct vertical layers in front of the background, and carving the thin figures in sharply defined silhouettes.



FIGURE 7.—MEDALLION IN THE PALAZZO MEDICI-RICCARDI

It is the more important to know the origin of this particular technique, because Donatello applies it to a large number of his late reliefs, particularly the great narrative bronze reliefs in S. Antonio at Padua.

But the master rarely adheres to his originals as faithfully as in these medallions. A peculiar instance of casual misconception and confusion of motives borrowed from the antique is presented by the bronze statue which is known as "Amor" in the National Museum of Florence (Fig. 8). Vasari, who saw this statue at Agnolo Doni's in Florence, calls it "Mercury" (probably on account of the winged feet), and writes about it the significant sentence, "tutto tondo e vestito in un certo modo bizzarro." The

explanation most generally accepted nowadays is that the statue is meant to represent a combination of Amor and Attis.<sup>1</sup> This opinion is principally founded on a statuette in the Louvre representing Attis (that mystic deity whose cult was mainly based upon the seasonal changes of nature) as a dancing eunuch, with opened Asiatic trousers. This combination, however, explains nothing in Donatello's statue but the bizarre dress, and it must



FIGURE 8.—SO-CALLED AMOR



FIGURE 9.—EROS IN BOSTON

be noted, besides, that the statuette in the Louvre shows forms of feminine softness, which bear not the slightest resemblance to those of Donatello's frisky putto. Elsewhere Attis is usually represented as a shepherd. The reasons for accepting the Amor-Attis combination are, therefore, extremely weak; nor do they explain the serpent under the boy's feet. Might not this be interpreted as an indication that a diminutive "Hercules" battling with the serpents was among Donatello's models in this instance? The raised hands may be supposed to have held serpents, as is often the case in representations of the young Hercules, such as are found in the Museums of Florence and Naples. Yet it is

<sup>1</sup> Cf. A. G. Meyer, *Donatello* (Künstlermonographien LXV) p. 78.



evident that other mythological elements also entered into Donatello's conception. This radiantly happy boy, dancing and laughing with contagious exuberance, is closely related to the representations of Eros in classical art, a fact made further evident by the little wings on the shoulder. The two classical figures which are echoed in Donatello's dancing bronze boy are not seldom found combined in late Hellenistic and Roman works of sculpture; Amor was represented with the attributes of the young Hercules, the lion's skin and the serpents, but was allowed at the same time to retain his own little divine wings, his jolly countenance, and his roguish smile. The inner meaning of such representations seems to have been not only the symbolical melting together of Love and Strength, but also—when Amor tramples the serpent under foot—an expression of Love's victory over Wisdom, inasmuch as the serpent has been the symbol of wisdom from time immemorial. Instances of such combined representations of Amor-Hercules are cited by Clarac (*Musée*, pls. 647 and 1480) and in Benndorf's work on the Lateran Museum (No. 497), and there is in the Museum of Fine Arts in Boston a terra-cotta statuette of the same subject, which, together with several others, comes from the cemetery at Myrina (near Smyrna) and is ascribed by archaeologists to the beginning of the second century before Christ (Fig. 9).

It represents Amor as a chubby youngster in a semi-dancing pose, with his right hand resting on the hip and the left a little extended. The face, framed in curls, is lighted up by a happy smile. From the shoulders little wings protrude, but back and head are covered with the lion's skin of Hercules, which, by the way, is fastened to the lower limbs by cords. Around the left leg and foot something is wound which resembles a serpent, but may be the lion's tail. This oddly dressed putto has, on the whole, a striking relationship to Donatello's bronze boy, and may for that reason, and in spite of certain differences like the absence of the strange trousers, tend to throw light on the association of ideas from which Donatello's "Amor-Hercules" has sprung. A bronze statuette of the young Dionysus from the first century A.D., in the Morgan collection, may be mentioned as serving the same purpose of illustrating the Graeco-Roman derivation of the Donatello "Amor-Hercules," although the Boston terra-cotta is more closely related to it. Donatello's conception, of course, has strong personal traits, but it is founded upon classical

motives, and it is not impossible that he may actually have found the classical elements combined in the same way as in his bronze statue.

As one more example of Donatello's close adherence to the gay and sturdy putto type illustrated by the Amor-Hercules and the little Dionysus just mentioned, I should mention the beautiful bronze bust of a laughing Amor which some years ago passed from the collection of the Duke of Westminster into that of Mr. Widener in Philadelphia. This Amor is a younger brother of the dancing one in the Museo Nazionale although his joy is not quite so exuberant. Both these bronze works are very charac-



FIGURE 10.—CHOIR-LOFT OF THE DUOMO AT FLORENCE

teristic examples of Donatello's far-famed putti, chief motives in so many of his works, especially on the pulpit at Prato and on the choir-loft of the Duomo in Florence.

These great decorative compositions bear remarkable witness to Donatello's debt to ancient sculpture. Executed shortly after his return from Rome, in 1434, they clearly show, both in their architectonic construction and decoration and in their human motives, the deep impress of Roman examples. A detailed analysis of the decorative motives would in this connection carry us too far. It is enough to recall the ever-recurring acanthus leaves, shells, amphoras, dolphins, garlands, festoons, and other antique motives, and that only through Donatello did

they win full recognition in Renaissance sculpture. Donatello uses garlands and putti very much as they are used on Roman sarcophagi (the boys supporting the festoons, as for instance on the tabernacles in Sta. Croce and on Or San Michele, should be compared with the garland-bearers on a Roman sarcophagus in the Metropolitan Museum). But at the same time, he has introduced on the choir-loft of the Duomo (Fig. 10) a mediaeval decorative motive, the so-called Cosmati work, a species of colored glass mosaic which covers the entire background as well as the columns, making them gleam with gold and rich colors as do many monuments in the mediaeval Roman basilicas.

The figure motive in all these compositions is the classical putto or *amorino*, developed chiefly by late Greek (Hellenistic) and



FIGURE 11.—ROMAN SARCOPHAGUS IN FLORENCE

Roman art. On numerous Roman sarcophagi we find these genii and *amorini*, either mourning at the bier of the deceased, or playing and frolicking at love feasts and banquets. At times they form the sole decoration. An excellent example of this is found on a sarcophagus at Florence, the whole front of which is filled with *amorini* engaged in the ordinary athletic games, boxing, wrestling, etc., while others place wreaths on their brows, or blow horns to herald the glory of the victors (see Figure 11). Judging from the place where this very sarcophagus now is, it is not impossible that Donatello may have seen it and found in it the best basis for his own conception of the putto as a sturdy, happy, somewhat wild boy of three to five years old. Of special interest is a small bronze relief by Donatello, in Berlin, with practically the same subject as the above-mentioned sarcophagus, putti playing, fighting, and carrying away the defeated. On the choir-loft of the cathedral, as also on the pulpit at Prato, Donatello's putti show still more animation. They are singing, dancing, and mak-



ing wondrous merry. With bright, sunny smiles, they whirl as exultantly as a spring torrent, back and forth along the entire gallery, dancing in the gleam of the mosaic background. We see the figures through openings indicated by columns, and altogether unhampered by any limiting walls, bathed, as it were, in air and light. The space problem is here solved in a manner hardly surpassed in later relief compositions.

The playing and singing putti, composed and partly executed by Donatello for the main altar of S. Antonio in Padua, have been compared with their antique associates on the marble urn containing the ashes of Lucius Lucilius Felix in the Capitoline Museum.<sup>1</sup> The resemblances are so striking that one cannot help supposing that the sculptor saw this urn during his stay at Rome and that it was one of the models which prompted him to use putti as the chief motive in the pulpit and the choir-loft. In any event, it is plain that Donatello, after his Roman sojourn, began making use of the putti to a greater extent than before, and that he therefore received the real impulse for this classical motive from the art treasures of the eternal city.

Also in the Annunciation tabernacle in Sta. Croce (Fig. 12), usually attributed to the late twenties, but which, in my opinion, cannot have been executed until after the return from Rome (1434), Donatello has introduced chubby, laughing putti, serving as garland bearers on the gable. The erroneous date may have been suggested, in a way, by Vasari, who mentions the Annunciation among Donatello's earliest works, and bestows well-deserved praise on its psychological expression no less than on its formal beauty.<sup>1</sup> Among other things Vasari points out the uncommonly beautiful delineation of the figures of the Virgin and the Angel, and the skill of the artist in making the bodies felt under the draperies, "wherein was evidenced his endeavor to revive the beauty of antique art, which had been forgotten for such a long time," as Vasari expresses it. Surely, no one can refuse to see the classical impress upon this work, in the noble types and the gentle dignity of action in both figures, as well as in the splendid execution to which Vasari calls attention. The sweet, natural dignity of the Virgin, recovering from the first shock of the intrusion and greet-

<sup>1</sup> Cf. Semrau *Donatello's Kanzeln in San Lorenzo* and Venturi, *Storia dell'Arte Italiana*, Vol. VI.

<sup>2</sup> The early date is accepted by Bode, Schmarsow, and others. The later date by Tschudi, Schottmüller, Schubring, and others.



FIGURE 12.—ANNUNCIATION IN STA. CROCE

ing of the heavenly messenger; the profound but reserved pathos in the strong, winged youth who is delivering the mystic message, have hardly been surpassed in any representation of the Annunciation. Here an inner vision of the scene receives its classically pure and clear interpretation.

The tabernacle is of a peculiarly bizarre character; it is, as Vasari says very appropriately, decorated "*alla grottesca*." The artist's eagerness to produce something as thoroughly "*all' antica*" as possible, is evidently responsible for the poor taste of this mixture of decorative features borrowed from various monuments. The most absurd elements are probably the concave frieze serving as pedestal, the oblique shields, "scale-covered" pilasters, mask capitals, high entablature, and the heavy, broad gable; the last is, however, relieved by garland-bearing putti. In all probability Donatello was convinced that in this half absurd and exaggerated decorative ensemble he had produced a work in the antique manner.

In comparing the figures of this tabernacle with classical works, we are reminded of the numerous reliefs on Greek tombs, in which two figures modelled in very high relief are placed face to face within a niche.

The most beautiful example of such a Greek *stèle* is undoubtedly the well-known monument of Hegeso at Hagia Triada outside of Athens, a work of the golden age and often connected with the art of Phidias. The subject presents a woman of rank taking some object (jewels?) from a box held before her by a young woman attendant. Taking into consideration the difference in artistic quality and conception, a comparison of this *stèle* with Donatello's Annunciation discloses a similarity in the types—beautifully rounded, straight-featured faces with high foreheads framed in wavy tresses—and in the endeavor to give a full realization of the bodies under the draperies. It is not unreasonable to think that Donatello may have had an opportunity to see a Greek work with a more or less similar composition, and figures which, if not so fine, still possessed something of the great classical period; that he borrowed the types and the essential features of the composition but infused a warmer life and more animation in the figures than are ever found in classic examples.

The Greek impress is still more noticeable in the bronze David (Fig. 13), because the figure is altogether nude. This is an historic landmark, for not only is it the first entirely nude large fig-



ure of a youth in Renaissance sculpture and the only example by Donatello, but it is also the only statue by the master composed not strictly for the front view only, but in the round.

In my judgment this David cannot have been executed until after Donatello's visit to Rome, in 1432-34.<sup>1</sup> As a conception of a traditional and quite common motive, it is extraordinary. Were there no attributes, nobody would ever suppose it to represent the young shepherd of the Bible. A glance at Donatello's earlier figures of David in Florence (in the Museo Nazionale and in the Palazzo Martelli) convinces us that the artist has not conceived this later bronze as an illustration of the Davidic motive, but as a classical nude, quite incidentally vested with the sword (not with the sling) and the head of Goliath.



FIGURE 13.—  
BRONZE DAVID

The youth is standing in a meditative pose, with head bending low, as if in a dreamy mood; the regular features are shaded by the wide-brimmed hat. Because the weight of the body is thrown on the right leg, the left knee being bent as the foot rests on the giant's head, the upper part of the figure assumes the silhouette of a soft S-line, which is further emphasized by the pose of the left hand (resting high upon the side) and by the resultant elevation of the left shoulder. In spite of the easy, quiet pose, one notices a certain constraint in the contour, a certain lack in the form, a synthetic trait, which in itself gives us reason to assume that the artist did not work from a living model. This peculiar interpretation of the form reveals already an echo of the antique, an endeavor to achieve something in the same spirit that we find in classic statues of the fourth century B.C.

Two antique figure motives, in particular, seem to reverberate as an undertone in this peculiar conception of David: *Hermes* and *Eros*—especially if we think of *Hermes* as the guide of the souls in the underworld, often represented as a dreamy,

<sup>1</sup> It is usually dated to the end of the twenties (ca 1427-30); the only author who gives a later date is W. Pastor in his monograph on Donatello.

downward-gazing youth (closely connected with the traditional conception of Antinous), as for instance in the well-known "Hermes of Andros," a statue with several replicas, the best known of which is in the Vatican, where (on account of the characteristics alluded to already) it used to be called "L'Antinoo di Belvedere." The original of this late Greek statue is reputed to have been the work of a master closely related to Praxiteles, and, judging from the number of existing replicas, it must have been a very famous creation.

Among the replicas we may in this connection recall one which now adorns the Palazzo Vecchio at Florence (Fig. 19); a beautiful



FIGURE 14.—HERMES IN  
THE PALAZZO VECCHIO

Greek torso, with restored arms, legs, and drapery. Neither is the head the original one, although it is Greek and even older than the rest of the statue, for its severe, regular type belongs to the fifth century B.C. According to the information we have obtained concerning the history of the statue, it formed part of the Medici collection in Rome, but was transferred to Florence in 1787, when it was placed, together with some other decorative pieces, in the "Sala del Cinquecento" of the Palazzo Vecchio. This does not preclude the possibility of Donatello's having seen this statue. Its points of likeness to Donatello's bronze David are remarkable; they appear not only in the uneven distribution of weight and the consequent S-curve of the body and legs, but also in the type (with the strong nose and the straight eyebrows)

and the headgear. Donatello's David has a Mercury helmet similar to that of this Greek Hermes. The only difference of any importance is that the Hermes lacks the high support under his left foot.

There are other classical figures of the same type, which show a pose similar to that of Donatello's David, but sometimes with a right and left reversal. Among these the Eros figures of Praxiteles of the type which is best known through the so-called "Genio di Vaticano" deserve special attention (see Fig. 15). The

original perfect specimen was probably the Praxitelean Eros (of Thespieae?) known through a replica in Naples, which shows us the young god standing with head inclined forward and eyes cast downward, and with the weight of his body supported by the left leg. The lines of the figure almost recall Gothic creations; they have the soft rhythm of Donatello's earlier marble David.<sup>1</sup>



FIGURE 15.—PRAXITELEAN EROS FROM NICOPOLIS; IN CONSTANTINOPLE

Instances could be multiplied, but it is hardly worth while, since we shall not be able to determine with certainty which particular work may have been directly studied by Donatello. It is not so much a single specimen, as the entire group of these dreamy Praxitelean youths, which engages our interest, and we must confine ourselves to the confident assertion that Donatello probably took his model from the group. At the same time it is evident that the soft and elegant original form has become somewhat spare and rigid in Donatello's hands, the contour more strictly defined, the movement stiffer. In the bronze David the inspiration derived from classical examples merges with the feeling of the young, awakening Renaissance for clear-cut forms.

<sup>1</sup> Cf. An article by Dr. A. Hahr in *Monatshefte für Kunstwissenschaft*, 1912, reviewing my Swedish book, *Studier i Florentinsk Renässansplastik*.





FIGURE 16.—MADONNA  
IN PADUA



FIGURE 17.—BRONZE "DANCER"  
IN NAPLES



FIGURE 18.—BRONZE BUST OF AMAZON; NAPLES

As the years pass, Donatello's faculty of realistic characterization gradually increases. His expression assumes stronger emphasis and accent. He tries more eagerly to set forth momentary life in creations that retain something of the crispness and arbitrariness of improvisation. And with all this is combined a growing fondness for bronze as his working material; probably because it preserves better than marble the freshness of the clay model and makes possible a more rapid, more improvised manner of working, especially when the artist does not himself attend to the casting and chiseling. It is the more remarkable that we should meet with unmistakable antique reminiscences among these later works in bronze. For instance, it has been said that the almost repulsively naturalistic Judith, chopping away at the neck of Holofernes with a big butcher's knife, is a free reproduction of the Mourning Germania (or Thusnelda, as that statue is also called), which is, at present, set up quite near the Judith in the Loggia dei Lanzi.<sup>2</sup> The type is the same, and the close, nervous treatment of the folds reveals many similarities, although Donatello has translated into bronze the more ornate technique of the Roman marble. Holofernes seems to have been composed from Roman representations of barbarian chieftains. The decorative figures of the three-sided pedestal are no less classical; naked putti, playing in bacchanalian gaiety, harvesting, pressing and tasting the wine—a sort of paraphrase of the drunkenness of Holofernes.

Another great female bronze figure of Donatello's later years, which in style and conception bespeaks a classical spirit throughout, is the stately Madonna on the high altar in S. Antonio at Padua (Fig. 16). She is plainly related to Greek bronzes of the transition period, a style represented in a somewhat schematized Roman translation by the so-called "Dancers of Herculaneum" (Fig. 17). A better impression of the noble beauty of this style is conveyed by the bronze bust of a youth with the prize cincture around the chest in the Glyptothek in Munich. This Greek original, which stands very close to the youthful figures of Polyclitus, exhibits in its severe type a remarkable likeness to Donatello's Paduan Madonna. Compare also the bust of the Polyclitan amazon (Fig. 18) in Naples.

<sup>2</sup> Cf. Müntz, *Donatello*.

The culmination of all Donatello's artistic activities, and at the same time the most exquisite testimonial to his relationship to the masters of the golden age of Greece, is presented in the magnificent equestrian monument of Gattamelata in Padua (Figs. 19, 20). It is an admitted fact that in a larger measure than other works, the equestrian statue is apt to be conceived and built upon an-



FIGURE 19.—STATUE OF GATTAMELATA; PADUA

tique precedents. The problem it presents requires a monumental gravity to be solved rightly, the plastic domination of a colossal mass, such as only the ancients have fully comprehended. We may add that no equestrian statue of modern times has been conceived in such a purely classical spirit as Donatello's Gattamelata—no matter how much more conscientiously many later sculptors have endeavored to imitate antique precedents.



Gattamelata, the proud Venetian general, is shown in his military glory, with spurs, sword, and commander's baton, yet without helmet. He does not give us the impression of being in action, at war, but rather of riding in triumph to receive the laurel of immortal glory. This conception is very much like that of certain ancient equestrian statues, for instance, the bronze statue of Marcus Aurelius on the Capitol, and the marble statue of M. Nonius Balbus in the museum at Naples. Donatello can hardly have avoided thinking of the Marcus Aurelius when he conceived his bronze horseman, but it was only as a guide in matters of principle, not as an influence in the plastic execution. The bare-legged, bare-headed emperor, in a loose-fitting toga, who is sitting rather stiffly on his weak-legged horse, is quite big in relation to the animal that carries him, and the compositional relation between the two is rather weak. It is clear that the Roman artist has not aimed at any searching characterization, and that he was more influenced by tradition than by study from life or by an individual conception of monumental effect. Donatello in every respect surpasses him.

Although the rider is remarkably small in comparison with the long and stout horse, he controls and dominates the latter,—an illusive effect depending chiefly on the fact that the artist's treatment of him is marked by carefully defined details, while the horse is broadly modelled. We have here a strongly individualized portrait of Gattamelata, his arms and armor are copied from those he actually wore. It would take too long to go over every point, but we must call attention to the characterization of the face as testifying to the superb manner in which the familiar features of a recently deceased military commander are expressed in the grand manner and with monumental effect. Without exaggeration, without any of the affectation which Verrocchio has



FIGURE 20.—HEAD OF GATTAMELATA

displayed in his characterization of Colleoni, Donatello has deepened and intensified the expression into something of the heroic composure of an Olympian. The firmly closed mouth testifies to concentration of will-power, the high forehead appears to harbor great projects, the large eyes look out with deliberating scrutiny; all the features are harmonized into a purely epic effect. The countenance possesses that lofty dignity, that interior composure and outward broadness, which mark the greatest of Greek statues of the fifth century. This face reminds us again of the Polyclitan type, known mainly through the "Doryphorus," although the features are expressive of an entirely different individual spirit.

The models for the horse are supposed to be the Greek bronze horses which adorn the façade of St. Mark's Cathedral in Venice. But it is beyond any doubt that Donatello has made some studies from nature even here. He has characterized his ponderous animal in a manner so clear and so specific, that it has been possible to determine without difficulty its resemblance to a particular breed of Lombardy.

The whole imposing equestrian monument gives us an indication of Donatello's ability to merge his studies of nature with a classical mode of conception. He was by instinct one of the most unreserved naturalists who ever handled the chisel. He seeks to express every motive and to tell everything as plainly as possible, but while doing this he maintains in his most successful works a balance, a structural and formal assurance, and a gravity which he learned from the antique. Donatello was not, like Ghiberti, an harmoniously balanced nature, he was not the man to pay much attention to formal beauty, when the point was to give expression to some strong emotion. His works are therefore uneven, and towards the close of his life we find him almost breaking the artistic mould to pieces in his endeavor to make the spiritual meaning stand forth the more lucidly. An instance in point is afforded by the reliefs in the pulpit of S. Lorenzo.

Donatello's great interest in the individual and in the characteristic has led him, in many instances, into other paths than those laid out by classical art, and because of this tendency, he has often been considered as one of the pioneers of modern art. This is, without doubt, one of the most significant and fascinating traits of his art, making him one of the old masters who stand in the closest personal relation to us.

And yet it is doubtful whether it is this trait which forms the basis of his absolute greatness. May not the latter depend rather on his ability to bring out the typical, that which enhances and explains a naturalistic appearance? In his happiest moments, Donatello exhibits that rare faculty of the truly great sculptor to synthesize form, without loss of vital qualities. He has a sure eye for the tectonic structure of the human body, and even if he never established any canon, he not infrequently endeavored to produce works in which the formal ensemble is of fundamental importance. Not a few of his best works show a natural affinity with Greek art of the days of Polyclitus and Phidias, and it is principally through these works that he has established his reputation as a classic master. And the remarkable feature of this is that the likeness usually does not appear to be the result of actual imitation or study, but of a genius akin to that of the ancients.

When the classical influence is most apparent, most genuine, and of the greatest merit in Donatello, it is probably also most unconscious. He has his eyes opened to the highest values of ancient sculpture earlier and more fully than anybody else. And we may say that he felt his kinship with the great ones, because he was one of them himself.

OSVALD SIRÉN.



## THE HEAD OF A YOUTHFUL HERACLES FROM SPARTA

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While investigating types of Victor Statues, my attention has been drawn to the marble head of a youthful Heracles said to



FIGURE 1.—MARBLE HEAD FROM SPARTA

have been discovered in or near Sparta in 1904 (Fig. 1). It was recently in Philadelphia, and was later temporarily in the possession of the Boston Museum of Fine Arts.

This head has been published by my colleague, Professor William N. Bates, in the *AMERICAN JOURNAL OF ARCHAEOLOGY*.<sup>1</sup> Of its style he says (p. 156): "The points of resemblance which the Philadelphia Heracles bears to the heads from the Tegean pèdiments are so many and so striking that they must all be traced back to the same sculptor; and that he was Scopas there can be little doubt." He therefore concludes that it is (p. 157) "probably a very good copy of a lost work of Scopas."

More recently, Dr. L. D. Caskey, of the Museum in Boston, has found these resemblances hardly close enough, in view of the influence of Scopas on later Greek sculpture, to justify so definite an attribution.<sup>2</sup> He finds them confined to the upper part of the face, while he believes that the lower portion resembles heads which can be assigned to Praxiteles or his influence, and so pronounces the head "an eclectic work in which features borrowed from Scopas and Praxiteles have been combined with an unusually successful effect."

As Dr. Bates points out, there is no recorded statue of Heracles by Scopas which corresponds with this head. The one mentioned by Pausanias (II, 10, 1), as standing in the gymnasium at Sicyon has been thought by the authors of the *Numismatic Commentary on Pausanias* to be reproduced on a Sicyonian copper coin of the age of Geta now in the British Museum.<sup>3</sup> Many statues and busts scattered in European museums, representing a beardless Heracles and showing Scopaic influence, have been traced back to this original.<sup>4</sup> However, the coin represents the hero wearing a wreath, and so, if it was copied from the original in the gymnasium, the latter could not be the prototype of the head under discussion.

It is now universally acknowledged that all constructive criticism of the art of Scopas must be based on a study of the heads found at Tegea. Besides those discovered in 1879 and now in the Central Museum in Athens, two other male heads (in addition to the torso of a female figure draped as an Amazon, and a head on the same scale which probably belongs to it, as both are in Parian marble) were discovered by M. Mendel in his excavations

<sup>1</sup> XIII, 1909, pp. 151-7; with pl. IV and figs. 1-3.

<sup>2</sup> *Museum of Fine Arts Bulletin*, VIII, No. 46 (August, 1910), p. 26.

<sup>3</sup> F. Imhoof-Blumer and P. Gardner, p. 30.

<sup>4</sup> Discussed by B. Graef, *Röm. Mitt.* IV, 1889, pp. 189-226; for the Sicyonian coin, *ibid.* pp. 212-14.

of the temple of Athena Alea in 1901 and referred to the pedimental groups described by Pausanias (VIII, 45, 6-7). As one of these is characterized by a lion's scalp worn as a helmet, the hero's face fitting into its jaws, its teeth showing above his forehead, it has been regarded as the head from a statue of Heracles, even though Pausanias mentions no such statue in his enumeration of the figures composing the group of the eastern pediment, and though it is difficult to explain the presence of the hero in the group of the western pediment, which represented the battle between his son Telephus and Achilles. Mendel considers this head to be inferior in workmanship to the others, and so refers it to the school of Scopas rather than to the master himself and so designates it "un travail d'atelier." In describing it, however, he says: "tous ces caractères, qui sont ceux des têtes du Musée central, se retrouvent dans nôtre tête d'Héraclès."<sup>1</sup> Here we have a head of a youthful Heracles (or of some hero who has borrowed his attribute of the lion's skin—perhaps Telephus himself), which, if not by Scopas himself, is still a work of his school reproducing all his characteristics; consequently, of all these heads from Tegea, it is with this one chiefly that we should compare the one from Sparta similarly covered with a lion's scalp.

Though badly injured, it is still possible to see in this head of Heracles found at Tegea, both in full view and in profile, the characteristic Scopaic expression of passion, and to discover the means by which the artist effected it. The expression is due in great measure to the upward direction of the gaze and to the heavy overshadowing of the deep-set eyes. It is further enhanced by the contracted brow, dilated nostril and half-open almost panting mouth, whose parted lips clearly disclose the teeth. The structure of the head is in keeping with the strength of character portrayed; the skull is very deep from front to back, and its framework is massive and bony; the face is broad and short and the chin is heavy; everything emphasizes the impression of a virile and muscular warrior violently engaged in the fray. The subjects of the two pedimental groups—the Calydonian boar hunt and the battle between Achilles and Telephus—justified the expression of unrestrained violence, which we see in this and

<sup>1</sup> *B.C.H.* XXV, 1901, pp. 258-9; with pls. VII-VIII. He follows Collignon in his characterization of this head: cf. *Hist. de la Sculpt. grecque*, II, p. 238. The head has been restored by a German sculptor, though the chin appears to have been made too retreating; see *Encycl. Britt.*, 11th ed. vol. XII, art. *Greek Art*, pl. III, fig. 63.



the other male heads, and gave the sculptor the opportunity to represent his heroes in the excitement of action and danger. To effect this intensity of mien Scopas relied mainly on the treatment of the eye and its surroundings. In one of the heads (the unhelmeted one in Athens) the gaze is not turned upwards as in the Heracles, nor are the neck muscles strained as in the others, and yet the expression is more violent than theirs. Thus it is the modelling of the flesh about the eye that is the real distinguishing feature of Scopas' work. In describing the helmeted head in Athens, E. Gardner says: "The eyes are set very deep in their sockets and heavily overshadowed, at their inner corners, by the strong projection of the brow, which does not, however, as in some later examples of a similar intention on the part of the artist, meet the line of the nose at an acute angle, but arches away from it in a bold curve. At the outer corners the eyes are also heavily overshadowed, here by a projecting mass of flesh or muscle which overhangs and actually hides in part the upper lid. The eyes are very wide-open—with a dilation which comes from fixing the eyes upon a distant object—and therefore suggest the far-away look associated with a passionate nature."<sup>1</sup>

It is to such facial characteristics in the Tegean heads that Dr. Bates calls attention in basing his argument for the Scopaeic origin of the head from Sparta; the forehead horizontally divided by a medial line, the swelling, prominent brow, the deep-set eyes with their narrow lids—only two mm. wide—embedded in the projecting flesh at the outer corners, and the parted mouth. He also sees a resemblance in the small round curls bunched together above the ears. But if there are resemblances (especially in the modelling of the eyes), there are also great differences observable in the Sparta head. Let us confine our comparison of it to the Heracles of the Tegean pediment, though the comparison with any of the other male heads would lead to substantially the same results.

In the first place the structure of the two heads in question is very different. As the head from Sparta is broken in two at the ears and the whole back part is missing, we cannot tell whether it had the great depth of that from Tegea. But of the massive bony framework of the latter there is little trace in the former. In the Tegean example we are struck with the squareness of the

<sup>1</sup> From his 'Atalanta of Tegea,' *J.H.S.* XXVI, 1906, pp. 172-3, quoted in part by Dr. Bates, *l. c.* pp. 155-6.

head and the breadth of the central part of the face; the sides do not gradually converge toward the middle but seem to form distinct planes. The distance between the eyes is also in keeping with the breadth of the skull as measured between the ears; the breadth of the face almost equals its length from the top of the forehead to the chin, and this fact, together with the massive prominent chin, gives an element of squareness to the whole.<sup>1</sup> On the other hand, the head from Sparta has a long, narrow face softly converging from the sides in beautiful curves about the cheeks; its cheekbones are not so high or so prominent as those of the other; it ends in a delicate, almost effeminate chin which slightly retreats and gives the whole lower part of the face an oval structure, thus recalling Praxiteles and fourth century Attic works. The length of the face is accentuated by the considerable height to which the head rises above the forehead, in contrast to the flatness of the skull in the example from Tegea. The eyes are not so widely open; they are longer and not so swollen, nor compressed toward the centre; if we view the two heads from the side, we see that the eye-socket in the Tegean head is larger and appreciably deeper than in the one from Sparta.

Apart from these surface differences in the structure of the head and face, it is in the resultant expression that we see the greatest divergence from the Scopaic type. This seems to me to be fundamentally different in the Sparta head. In the Heracles, as in all the other Tegean male heads, even in those of the boar and the dogs, the really characteristic feature which differentiates them from all other works of Greek sculpture, is the passionate intensity of their expression. The one unforgettable impression left on the spectator by them all is this expression of violent and unrestrained passion, which the sculptor has succeeded in imparting to the marble. This is what marks him as the master of passion and the originator of the dramatic tendencies carried to such lengths in the Hellenistic schools of sculpture; it is this which explains Callistratus' characterization of his works as

<sup>1</sup> It was chiefly the preponderance of the lower part of the face over the upper in consequence of the large chin and strongly marked cheekbones that led Treu to predicate Peloponnesian rather than Attic influence in the Tegean heads: *Ath. Mitt.* VI, 1881, pp. 407-8. He found them Polyclitan in character, as also Graef, *l. c.* p. 210, Furtwängler, *Masterpieces*, pp. 516 and 523, and Collignon, *Hist. de la Sculpt. gr.* II, p. 238. L. R. Farnell, however, combatted this theory of Peloponnesian influence, and found analogies in fifth century Attic works of the time of Pheidias, as well as in works from the beginning of the fourth century; see *J.H.S.* VII, 1886, p. 114 f.

being *κάτοχα καὶ μεστὰ μανίας*.<sup>1</sup> The head from Sparta shows little trace of this intensity. Notwithstanding the similar upward gaze and slightly parted lips, the intention of the artist seems to have been to portray the hero in an attitude of expectancy, tempered by a look of calmness. The look is deeply earnest but not violent; it is even mournful. It is this last feature, the delicate and compelling melancholy of the face, which impressed me most on first viewing it. This is further enhanced by the full, soft modelling of the lower face, that gives to the whole a delicate, almost effeminate character, which strongly reminds us of Praxitelean heads. In fact, the shape of the lips and the modelling of the flesh on either side of the mouth, together with the soft dimpled chin, have little in common with the massive strength and remarkable animation of the Tegean heads. As Dr. Caskey has intimated, if we had only the lower portion of the face for comparison, we should be inclined to ascribe it to the influence of Praxiteles. If we consider the upper part only, resemblances to Scopaic work seem well marked; but if we take into account the expression of the face as a whole, we see it lacks the most essential of Scopaic features, the look of passionate intensity. Consequently we shall find it difficult to bring the head into such close relation with that artist; for here there is little analogy with the vigorous warrior types of the Tegean pediments. For calmness of mien it would be better to compare it with the head of Atalanta,<sup>2</sup> though none of the gentle pathos of the Sparta head is there visible. The Atalanta, though full of vigorous life, utterly lacks the unrestrained passion so characteristic of her brothers; her eyes are not so deeply set, nor so widely open; they are narrower and longer and are not overhung at the outer corners by such masses of flesh.<sup>3</sup> In speak-

<sup>1</sup> *Descriptiones Stat.* B (in *Philostrati opera*, ed. Kayser, p. 891). He also says (*ibid.*) that Scopas ὥσπερ ἐκ τινος ἐπιπνοῦς κινήθεις, εἰς τὴν τοῦ ἀγάλματος δημιουργίαν τὴν θεοφορίαν ἐφῆκε. The words with which Diodorus (Frag. 1, XXVI) characterized Praxiteles as ὁ καταμύξας ἄκρως τοῖς λιθίνοις ἔργοις τὰ τῆς ψυχῆς πάθη apply much better to Scopas, for Praxiteles' "emotions of the soul" are mood and temperament rather than emotion and passion.

<sup>2</sup> *B.C.H.* XXV, 1901, pls. IV-V.

<sup>3</sup> The same overhanging masses of flesh, which we see in the male heads, are, however, visible in several other female heads attributed to Scopas; e. g., in the colossal Artemisia from the pediment of the Mausoleum, in the head of Aphrodite found in the sea off Laurium, in the head found south of the Acropolis (and in the copy of it in Berlin), and in the Dresden statuette of the Maenad. They are also plainly visible in the Demeter of Cnidus.



ing of the absence of these rolls of muscle, E. Gardner notes a curious peculiarity: "This is a clearly marked, though delicately rounded, roll of flesh between the brow and the upper eyelid, which is continued right round above the inner corner of the eye, to join the swelling at the side of the nose, which itself passes on into the cheek."<sup>1</sup> He detects this same peculiarity in certain other Scopaic heads, as in the Apollo from the Mausoleum and the Demeter from Cnidus, though it is quite lacking in the Tegean male heads. It all goes to show that Scopas was not strictly consistent in his treatment of the eye. The lower face of the Atalanta is also longer and more oval, and thus shows Attic rather than Peloponnesian influence. If it is difficult, then, to conceive of the Atalanta and the male heads as the work of the same sculptor, the contrast between these two heads of Heracles, both in structure and expression, makes it more difficult to assume the same authorship for both; for here we cannot explain the difference as the contrast between the types of hero and heroine; here we are comparing two heads which are supposedly of the same hero.

In view, then, of these differences enumerated, I should hesitate to assign a Scopaic origin to the Heracles from Sparta. In the

<sup>1</sup> *J.H.S.* XXVI, 1906, p. 174. Gardner (*ibid.*) does not explain this contrast in expression between Atalanta and the surrounding heroes on the analogy of the contrast in the calmness of Apollo among the struggling Lapiths from the Olympia pediment, since the action of Atalanta's torso shows she was no mere spectator. He finds the explanation rather in the sex and youth of the heroine; and for this reason he thinks that the sculptor did not represent her as sharing equally with the others the passion of the combat. He finds a truer analogy in the contrast between calm and passion in the Lapiths and Centaurs of the Parthenon metopes, where the human and bestial are thus distinguished; just so the heroine-goddess is here distinguished from her human companions. He also supposes that Scopas was not ready thus early in his career (just after 395 B.C., when the temple of Athena Alea was destroyed by fire) to apply his new extreme of expression to female heads. However, it must not be overlooked that these male heads—because of their marked individuality—presuppose a more mature genius and so can just as well be assigned to the period of the Arcadian revival of 370 B.C. It has recently been seriously disputed whether the Atalanta should be assigned at all to the eastern pediment where the French excavators placed it: thus Cultrera has looked upon it as an acroterium figure, while Thiersch and Neugebauer have identified it with a single figure representing a Nike. See Cultrera, *Atti. dell' Acad. dei Lincei*, 1910, p. 22 f.; H. Thiersch, *Zum Problem des Tegeatempels*, *Jb. Arch.* I. XXVIII, 1913, p. 270; Neugebauer, *Studien über Skopas*, Leipsic, 1913; the latter has argued that the head and torso do not belong together, while Degas has recently maintained the older view in *Rev. de l'art anc. et mod.* 1911, p. 9.

lower part of the face, with its small mouth and delicate chin, I see signs only of Praxitelean influence; in the upper part I am much more inclined to see affinities to the art tendencies of Lysippus as we now know them from the statue of Agias discovered at Delphi. In the present state of our knowledge it is not difficult to separate works of Praxitelean origin from those of Scopas; but it is a very different thing to distinguish those of Scopas from those of Lysippus; here the line distinguishing the two masters is much finer and harder to draw. Before the discovery of the Tegean heads, the deep-set eye, prominent brow and "breathing" mouth were looked upon as characteristic features of Lysippus, as they were known to us from representations of Alexander, especially on coins. We now know that these traits belong to Scopas to an even greater degree. When the Agias was found and before its true authorship had been determined, Homolle had seen in it and in all the group of statues to which it belongs more of Scopas than of Lysippus.<sup>1</sup> So long as we looked upon the head of the Apoxyomenus as representing the true characteristics of Lysippan art, such a conclusion was natural. By assigning these traits definitely to Scopas, we were compelled to look upon the work of Lysippus as conventional and lifeless in comparison; but with the discovery that the Agias was really the work of Lysippus, all was changed. It was recognized that these same traits were quite as characteristic of Lysippus as of Scopas; it was seen that the same artist could not have fashioned the Agias and the Apoxyomenus; that despite certain striking resemblances in pose, slenderness of body and limbs, and smallness of the head, the differences were too great to assign them to the same sculptor.<sup>2</sup> A study of the Agias and allied works—*e.g.*, the Landsdowne Heracles, the Vatican Meleager, the athlete on the stele from the Ilissus in Athens<sup>3</sup>—shows that the style of

<sup>1</sup>*B.C.H.* XXI, 1897, p. 598.

<sup>2</sup>Cf. P. Gardner, *J.H.S.* XXIII, 1903, pp. 130-1; more fully *ibid.* XXV, 1905, pp. 234 f.

<sup>3</sup>I expressed the opinion that these and allied sculptures should be referred to Lysippus rather than to Scopas in 1902 in my *De Olymp. Stat.* p. 28. Michaelis had long before recognized the Lysippan origin of the Landsdowne Heracles; *Ancient Marbles in Great Britain*, p. 451. P. Gardner, *J.H.S.* XXIII, 1903, p. 128, regards it as "definitely a Lysippic work," as also the Meleager head, though he does not find it similar to that of the Agias. E. Gardner still believes it is Scopas; *Six Greek Sculptors*, pp. 198-9.

Lysippus has much in common with that of Scopas. Though Lysippus is said to have recognized only nature as his master,<sup>1</sup> it has become clear that, great and individual sculptor though he was, he also owed much to the influence of his elder contemporary. Hence, in studying later works it is difficult to analyze the common influences of these two great masters.<sup>2</sup>

We saw that it was chiefly the formation of the eye and its surroundings that characterized Scopaic work—the depth of the balls in their sockets and the heavy masses of flesh above the outer corners. This was in harmony with the breadth of brow and the massive build of the Tegean heads. In the Agias<sup>3</sup> and similar works the treatment of the eye is somewhat different. The head of the Agias is of slighter proportions than the heads from Tegea; in conformity with the Lysippan canon<sup>4</sup> it is below life size; consequently it has no such heavy overshadowing of the outer corners. The formation of the eye is thus described by E. Gardner: "The inner corners of the eye are set very deep in the head and very close together; the inner corners of the eye-sockets form acute angles, running up close to one another and leaving between them only a narrow ridge for the base of the nose; thus they offer a strong contrast to the line of the brow, arching away in a broad curve from the solid base of the nose and forming an obtuse angle with it, such as we see in the Scopaic heads."<sup>5</sup> The resultant expression is therefore somewhat different; we still see animation and even intensity in the face of the Agias, but in a modified degree. The far-away look of the Tegean heads is present, but it appears to be fixed on a nearer object, and so the look of intensity is tempered; it is also lightened by the less heavy overshadowing of the eyes at the outer corners. But even this latter so-called Scopaic trait is present in other Lysippan heads. Besides appearing prominently in representations of

<sup>1</sup> Pliny *N.H.* XXXIV, 61.

<sup>2</sup> On the relation of Scopas to Lysippus, see P. Gardner, *J.H.S.* XXIII, 1903, pp. 126 f.; cf. E. Gardner, *Six Greek Sculptors*, p. 198; cf. also Hyde, *A.J.A.* XI, 1907, p. 410, where this influence—especially observable in Lysippus' treatment of forehead and eyes and the consequent intensity of expression—is characterized not as that of master on pupil, but mutual, of one great contemporary artist on another.

<sup>3</sup> For the head of the Agias, see *Fouilles de Delphes*, IV, pl. LXIV.

<sup>4</sup> Pliny *N.H.* XXIV, 62: "Capita minora faciendo quam antiqui, corpora graciliora siccioraque per quae proceritas signorum major videretur."

<sup>5</sup> *Six Greek Sculptors*, p. 219.



Alexander the Great on coins,<sup>1</sup> it is seen in busts of the conqueror, especially in the splendid one from Alexandria in the British Museum.<sup>2</sup> In this example we see just such heavy rolls of flesh as in the Scopaeic heads. It shows that this trait, introduced by Scopas, was used at times with equal effect by Lysippus. We have already noted how in one example, at least, Scopas himself laid it aside—in the Atalanta. Its presence on Lysippan heads shows that too much stress cannot be laid on this feature in deciding whether a given piece of sculpture is to be referred to Scopas. This complicates the whole problem of the style of the two masters.

The Agias is considered by most critics to be a copy<sup>3</sup> (though almost contemporaneous and under the actual supervision of the artist) of the bronze original by Lysippus set up by Daochos in honor of his ancestor at his home town of Pharsalus in Thessaly. Perhaps it will be more just, therefore, to compare the head from Sparta with another marble head found at Olympia, which, because of its striking resemblances in detail to the head of the Agias, I have argued is an original work of Lysippus.<sup>4</sup> The comparison will be fairer, also, because the Olympia head has been generally looked upon as a youthful Heracles on account of its lion's scalp. It was at first ascribed with great unanimity to Praxitelean influence. Thus Treu, who first published it, pointed out its relationship with the Hermes in respect of its proportions, the shape of the cranium and forehead, and the form of the

<sup>1</sup> *E.g.* cf. P. Gardner, *Types of Greek Coins*, XII, 16.

<sup>2</sup> Pl. LXIX in *Six Greek Sculptors*. Gardner is doubtless right in believing that this form of brow was a personal peculiarity of Alexander, as it recurs so often in his portraits. It is seen in the head of Alexander on the sarcophagus from Sidon (either by a pupil of Lysippus or by some sculptor under his influence), the reliefs from which portray the same subject as the bronze group by Lysippus in Delphi mentioned by Pliny *N.H.* XXXIV, 64, and described by Plutarch, *Vita Alex. Magni*, 40; see Hamdy-Bey et S. Reinach, *Nécropole Royale à Sidon*, pl. XXXIII. So far as I know, it occurs in Lysippan work to a prominent degree only in likenesses of Alexander. We know Lysippus set the Alexander type of head, as he alone could reproduce his manly and leonine air. (cf. Plut. *De Alex. M. fortuna aut virtute, oratio* II, 2, p. 335). It is, to a less extent, present in the Azara head in the Louvre, which owing to its likeness to the head of the Apoxyomenus, used to be taken as the nearest copy of the original by Lysippus.

<sup>3</sup> So Preuner, *Ein delphisches Weihgeschenck* (1900); Homolle, *B.C.H.* XXIII, 1899, p. 459; P. Gardner, *J.H.S.* XXIII, 1903, p. 127.

<sup>4</sup> *A.J.A.* XI, 1907, No. 4, pp. 396–416, figs. 3 and 4. I maintained that the Agias was a marble original and not a copy; *ibid.* pp. 414–16.

cheeks and mouth; the differences—the deeper cut and more widely opened eyes with their γοργόν expression, the treatment of the hair, and the fact that the whole head is harder and leaner than that of the Hermes—he explained on the assumption that it belonged to the statue of a pancratiast.<sup>1</sup> Later, as the Tegean heads became more accurately known, it was referred with almost equal unanimity to Scopaeic influence.<sup>2</sup> Even Treu later found it more Scopaeic than Praxitelean, and yet, by a careful analysis,<sup>3</sup> conclusively showed that the formation of the eyes, the opening of the mouth, and the treatment of the hair were so different in the heads from Tegea (especially in that of the Heracles) as to preclude the possibility of assigning them and the head from Olympia to the same sculptor. He declared, therefore, for some independent artist among the contemporaries of Scopas, but he did not see Lysippus in this allied but independent sculptor, though he admitted the resemblance of the head in question to that of the Agias, as did Homolle,<sup>4</sup> Mahler,<sup>5</sup> and other critics. In the article mentioned, I have given a detailed comparison of this head with that of the Agias, and proved its Lysippan character, and shown that it can be referred to the statue of the Acarnanian boxer mentioned by Pausanias (VI, 2, 1), whose name I restored as Philandridas.<sup>6</sup>

If we compare, then, the head from Sparta with this head by Lysippus, we shall find that despite certain differences, there are marked resemblances between them. Let us examine these resemblances in detail; we shall see that they are confined to the upper part of the face.

In the Philandridas we note the same low forehead with a corresponding depression or crease across its middle; the similarly bulging brow which breaks very perceptibly the continuous line from forehead to nose, concave above and below and convex at the swelling itself; the same powerfully framed and deep-set eyes

<sup>1</sup> *A.Z.* 1880, p. 114 and *Ausgr. v. Ol.* V, 1881, pp. 13–14, with pl. XX. Others have also seen sure signs of Praxitelean influence in it; e.g. Bötticher, *Olympia*, p. 343; Laloux et Monceaux, *Restauration d'Olympie*, p. 137; Furtwängler, in Roscher's *Lexikon*, s. v. *Heracles*, p. 2166.

<sup>2</sup> E.g. Graef, *Röm. Mitt.* IV, 1889, p. 217; von Sybel, in *Lützows Zeitschr.* N.F. II, pp. 253 f.

<sup>3</sup> In *Ergebnisse von Ol.* III (*Bildwerke*), pp. 208–9 and Taf. LIV, 3–4 (front and three-fourths view); a complete bibliography is given in this article.

<sup>4</sup> *B.C.H.* XXIII, 1899, p. 456.

<sup>5</sup> *Polyklet und seine Schule*, p. 149.

<sup>6</sup> In *De Olymp. Stat.*, p. 25–6, where I first discussed its Lysippan origin.

thrown into shadows by the projecting bony structure of the brows and the overhanging masses of flesh. The eyeballs are likewise long and narrow, though slightly arched, as in the Tegean heads; they are not so close together as in the Agias, but their inner angles are farther apart and not almost hidden by the flat bridge of the nose when viewed straight from the front; in this respect they are strikingly like those of the Sparta head.<sup>1</sup> Their raised upper lids form symmetrically narrow and sharply defined borders over the eyeballs; these borders, like those in the Sparta head, are not partially hidden by the folds of skin at the outer corners, as is the case in the Tegean heads; and yet the masses of flesh projecting from the brow are almost as heavy as in the latter. In both the heads from Olympia and Sparta the upper lids slightly overlap the under at the outer corners. The eye-sockets in both seem to be equally deep and the cheek bones similarly high and prominent. We also remark in the Philandridas the gradual converging of the sides of the face toward the middle, a trait which we have already observed in the head from Sparta as in contrast to the more angular formation with lateral planes so characteristic of the Tegean heads. The flatness of the nose and the curves which it makes with the brow on either side are very similar in the two heads under discussion. In both the hair is treated in the same simple and sketchy manner, being fashioned into little ringlets ruffed back from the temples in flat relief quite in the Scopaeic manner, though the curls seem shorter and more tense.

When we come to a consideration of the lower part of the face, we immediately detect differences. Though both heads end in an oval, this is broader, heavier, and more bony in that of the Philandridas, as we should expect in the case of a more mature man. Consequently the mouth is larger and firmer. The elegant contour of the lips observable in the Agias—and, to a less degree, in the head from Sparta, where they are fuller and more sensuous—cannot be traced in the Philandridas owing to their damaged condition; it is clear, however, that they were also slightly parted, just showing the teeth, but not as in the Tegean heads, as if the breath were being forced through them with great effort.

It is, however, in the expression of these two faces that we see the greatest resemblance. In the Philandridas, the powerful

<sup>1</sup> It will be observed that the axis of the right eye droops slightly—the result of imperfect skill in modelling.



framing of the eyes, the slightly upward gaze of the balls. and the contracted forehead combine to give it a pensive even melancholy look of heroic dignity, a look seemingly of one who takes no joy or pleasure in victory, though it is earnest rather than profoundly mournful. The almost identical treatment of the eye and its surroundings gives the still more youthful head from Sparta a similar expression. Homolle's analysis of the expression of the face of the Agias would apply with equal fitness to the mood portrayed in both the heads we are discussing: "L'expression qui résulte de ces divers traits, c'est, dans une figure jeune et vigoureuse, un air pensif ou lassé, une certaine mélancolie, qui ne va pas à la tristesse morne ou à la méditation profonde, mais qui reste plus loin encore de la joie insouciant de la vie et de la pure allégresse de la victoire."<sup>1</sup> Preuner remarked that a verse of the epigram found on the vase of the statue of Agias and running "καὶ ὧν οὐδεὶς πω στήσε τροπαῖα χερῶν" is almost an exact copy of the words of Heracles in the *Trachiniae* of Sophocles.<sup>2</sup> In these words the dedicator of the statue terminates the recital of his ancestor's exploits with a melancholy reflection on the vanity of his glory. They suggest with no less truth the expression of both the heads we are discussing. This expression of pensiveness tinged with melancholy is enhanced in both by the slightly parted lips. We can see the same expression carried much further in many of the portraits of Alexander which go back to originals by Lysippus, and we know from Plutarch that this sculptor was chosen by the conqueror to make his portraits because Lysippus alone could combine his manly air with the liquid and melting glance of his eyes.<sup>3</sup> But how different is the delicately indicated pathos of these heads from the violent and unrestrained, even panting, expression of the Tegean sculptures! Here there is no trace of the *μανία* which ancient critics said characterized the works of Scopas. If it be objected that the expression of the Philandridas is more dramatic than that of the head from Sparta, its fierce, almost barbarous, look of defiance may well be explained by the fact that here is represented a victor from Acarnania, a country noted among the other Greek states for anything but culture and refinement.

<sup>1</sup> B.C.H. XXIII, 1899, p. 455.

<sup>2</sup> V. 1102:—"κοῦδεὶς τροπαῖ' ἔστησε τῶν ἐμῶν χερῶν."

<sup>3</sup> In the passage already cited: . . . καὶ τῶν ὀμμάτων τὴν διάχυσιν καὶ ὑγρότητα, κ. τ. λ.; cf. also his *Vita Alex. Magni*, 4, p. 666.

It is, then, in consequence of these resemblances to Lysippan work, and because of the differences between it and the Tegean heads, that I am led to see more of Lysippus than of Scopas in this beautiful head from Sparta. An analysis of its style permits us to discover in it the mixed influences of Praxiteles, of Lysippus, and of Scopas. It seems to me safer, therefore, in view of this mixture of art tendencies, to regard it as an eclectic work in which the unknown artist has combined Lysippan and Praxitelean elements chiefly; that he was also under the influence of Scopas is evidenced by the peculiarities mentioned in the treatment of the eyes and hair;<sup>1</sup> but even in the modelling of the eyes, I believe his chief debt was to Lysippus. The fineness of surface modelling, commented on by both Dr. Bates and Dr. Caskey, recalls the delicacy of execution in detail which is mentioned by Pliny as characteristic of Lysippan art.<sup>2</sup> It surely points to a date for the work not later than the end of the century made glorious in the history of sculpture by these three great masters.

In the preceding account I have assumed with Dr. Bates that the head from Sparta represents a beardless Heracles. But, as Dr. Caskey remarks, one might hesitate to accept the identification as a Heracles, if it were not for the attribute of the lion's skin above the forehead, for here there is little indication of the strength so characteristic of later representations of the hero. Dr. Caskey, however, observes that the Heracles head, now in the British Museum, which some have regarded as an original by Praxiteles, is even more boyish than this one. We know from Pausanias (IV, 32, 1) that images of Heracles, as well as those of Hermes and Theseus, were placed in all Greek gymnasiums and palaestras. In his history of the Olympic games, the same author mentions the mythical victories of Heracles in wrestling and the pancratium.<sup>3</sup> In one place (V, 21, 10), in connection with the

<sup>1</sup> The hair of the head from Sparta, like that of the Agias and the Philandridas, has not so much expression as is displayed in some Lysippan heads (notably in portraits of Alexander), nor the nicety of detail we should expect from Pliny's statement that Lysippus excelled in his treatment of hair (*N.H.* XXXIV, 65). But the Agias and the Philandridas represent pancratiasts, and here we should not expect such expression. In the Agias, even if lacking in detail, the hair is treated carefully and with great variety.

<sup>2</sup> *N.H.* XXXIV, 65: "propriae huius videntur esse argutiae operum custoditae in minimis quoque rebus." Here "argutiae" means "subtlety" rather than "animation," as given in Harper's Latin Dictionary.

<sup>3</sup> V, 8, 4, cf. V, 7, 7 and VIII, 48, 1. Heracles was the great wrestler; his contests with giants are frequently mentioned by Pausanias, as e.g., with Achelous, III, 18, 16; with Eryx, III, 16, 4 and IV, 36, 4; with Antaeus, IX, 11, 6.

victory of Strato of Alexandria, who won in the pancratium and in wrestling on the same day (in Ol. 178 = 68 A.D.), he says three men before and three men after this victor won prizes in these two events on the same day. He gives their names, and Africanus records their dates.<sup>1</sup> Thus to win the crown of wild olive for both these events was regarded as a high honor; in the lists of victors a special note was made of the men who thus won, and they were designated as *πρῶτος, δεύτερος, τρίτος κ. τ. λ. ἀφ' Ἡρακλέους*.<sup>2</sup> This is the reason why his statues were so popular among athletes, and why they decorated their gymnasiums and wrestling schools with them. It is quite possible that the head from Sparta was from one of these ornamental statues.<sup>3</sup>

However, for the same reasons, statues of athletes at Olympia and elsewhere were often more or less assimilated to those of the hero, especially those of wrestlers and pancratiasts. Thus the head from Olympia, which has generally been looked upon as that of Heracles, is really that of a pancratiast. To quote the words of Homolle (from his discussion of the Agias): "maintes fois, comme pour la tête d'Olympie comme pour plusieurs autres encore, on peut se demander si le personnage représenté est le héros lui-même sous les traits d'un athlète ou un athlète fait à l'image du héros."<sup>4</sup> In the case of the Agias the artist plainly wished to raise the victor to the ideal height of the type of the hero; the same

<sup>1</sup> His lists of Olympic victors, *Ὀλυμπιάδων ἀναγραφὴ*, are preserved in Eusebius, *Chron.* I, pp. 194-220 (ed. Schöne), and have been separately edited by I. Rutgers, Leyden, 1862.

<sup>2</sup> These "Heracles" athletes were numbered in two ways; some writers, *e.g.* Dio Cassius, LXXIX, 10, numbered them as above, while others, *e.g.*, Africanus and Pausanias, numbered them *δεύτερος, τρίτος κ. τ. λ. ἀφ' Ἡρακλέους*; cf. Rutgers, *op. cit.* p. 73, and note 1; p. 97, n. 2.

<sup>3</sup> Pausanias mentions only three statues of Heracles in Sparta, to any of which it seems futile to try to refer the head under discussion; in III, 14, 6, he speaks of an *ἄγαλμα ἀρχαῖον* to which the *Sphaerians*, *i.e.*, lads entering on manhood, sacrifice, as standing in the *Δρόμος* outside the city walls; in the same book, 14, 8, he says an image of the hero stood at the end of one of the two bridges across the moat to "Plane Tree Grove," *i.e.*, the boys' exercise ground; and in 15, 3 he says an *ἄγαλμα ὀπλισμένον* of Heracles stood in the Heracleum close to the city wall, whose attitude (*σχῆμα*) was suggested by the battle between the hero and Hippocoon and his sons. The same writer enumerates only three other statues of Heracles in Laconia: One of these was in the market-place of Gythium (III, 21, 8), another in Las beyond Gythium (III, 24, 6), and the third was on Mt. Parnon near the boundaries of Argolis, Laconia, and Tegea (III, 10, 6).

<sup>4</sup> *B.C.H.* XXIII, 1899, p. 455.



idealizing tendency is visible in the Philandridas also.<sup>1</sup> In both these heads the ears, though small, are battered and swollen; what is left of the ears in the head from Sparta is so badly damaged that we cannot tell whether they were swollen or not; but even if they were preserved and were in that condition, they would be of little use in determining whether the head belonged to a statue of a victor or of Heracles. For as Reisch<sup>2</sup> and others have pointed out, though swollen ears may have been a characteristic mark of the boxer in early times,<sup>3</sup> they later served as well to characterize pancratiasts and even athletes in general.<sup>4</sup> The boxer would be distinguished sufficiently (if at all) by his thongs, which would be either twined around his arm or held in his hand.<sup>5</sup> Thus the ears had no personal character, but only a professional one common to athletes, warriors, and even gods and heroes, if these latter had practised gymnastic exercises.<sup>6</sup> It follows that where personal characteristics are wanting, it is often difficult to determine whether a given statue represents Heracles or an athlete in the hero's guise. It was not surprising, therefore, that many regarded the head from Olympia as that of a young Heracles; but apart from all considerations of identifying it with the statue of Philandridas which Pausanias says was fashioned by Lysippus, if it be compared with another Lysippan head from a statue universally recognized as that of a Heracles—the famous one in Landsdowne House—we can see at once how fundamentally different is the whole spiritual conception of the two, and how

<sup>1</sup> I might add that such an idealizing tendency should be carefully distinguished from the deification of mortals which came into prominence after the time of Alexander. The fact that a victor wanted his statue to be more or less assimilated to the ideal type of the hero whom he regarded as his athletic prototype and ideal does not mean that he had any idea of looking upon himself as a god.

<sup>2</sup> *Griechische Weihgeschenke* (1890, pp. 42–3): Homolle, *l.c.* p. 455.

<sup>3</sup> *E.g.* in the head in Copenhagen; *Monuments grecs*, VI, 1877, pl. I.

<sup>4</sup> Cf. Plato, *Gorg.* 515 E, and *Protag.* 342 B.

<sup>5</sup> Thus the thongs are wound around the arm of the statue in the Palazzo Albani; *Matz-Duhn*, No. 1096; they were held in the hand of the statue of Acusilaus (cf. Paus. VI, 7, 1), as we learn from the scholiast to Pindar's *Ol.* VII, p. 156 B; in the case of the "Apollo" Choiseul-Gouffier (really a victor statue, cf. *J.H.S.* I. p. 180), they are laid on a neighboring prop.

<sup>6</sup> Both the Borghese warrior and Munich Diomedes have swollen ears; also statues of Ares (cf. Furtwängler, *Meisterwerke*, p. 124), Heracles (cf. Winckelmann, *Kunstgesch.* V, 5, 35), the Dioscuri and others are represented in this manner.

differently an athlete, even when highly idealized, and a hero are treated by the same sculptor. Because of these considerations and the resemblance in expression between the Philandridas and the head from Sparta, I am inclined to believe that the latter, instead of being a representation of a youthful Heracles, is really the idealized portrait of an athlete, probably that of a boy victor, either in the boxing or wrestling match,<sup>1</sup> assimilated in form to that of the hero.<sup>2</sup>

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<sup>1</sup> This would explain the simple, even sketchy, treatment of the closely cropped hair, just as in the Agias and the Philandridas. The similarly parted lips of the Spartan head are certainly more appropriate to an athlete represented as weary with his toil than to a youthful Heracles.

The head appears to me to be that of a boy of about sixteen years; its style is too early for a victor in the boys' pancratium, as this event was not introduced at Olympia until the 145th Olympiad (=200 B.C.); see Paus. V, 8, 11. The wrestling match for boys was introduced in Ol. 37 (=632 B.C.); see Paus. V, 8, 9. (though Philostratus, *de arte gymnastica*, 12, says Ol. 46); boys were first allowed to box in Ol. 41 (=616 B.C.); see Paus. *ibid.* (though Philostratus, *op. cit.* 13, says in Ol. 60).

<sup>2</sup> We have literary record of only one statue of a victor set up in Sparta, that of the wrestler Hetoemocles, who won at the beginning of the sixth century B.C.; see Paus. III, 13, 9, and cf. Hyde, *Greek Literary Notices of Olympic Victor Monuments Outside Olympia*, in *Trans. Amer. Philol. Assoc.* XLII (1912), p. 54, n. 3.

## A LOST SECTION OF THE FRIEZE OF THE ARCH OF TITUS?

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A DRAWING of the late sixteenth century at Windsor (B. A. I, 25), measuring  $16 \times 7\frac{3}{4}$  inches, and therefore of unusual size, reproduces a lost section of a Roman triumphal frieze of unusual interest. This pen and wash drawing seems of more than ordinary accuracy and to have caught the style of the original better than was usually the case. This is especially valuable because it seems to be the only remaining trace of the original.

There are parts of five figures in the fragment. The two on the extreme left are bearing a *ferculum* on their shoulders. Only one of the poles is represented: a second pole is placed on the shoulder of the end figure. The *ferculum* extended behind them, but that part of the relief was evidently badly injured. We see the fore part of two spirited horses, evidently standing on the *ferculum*, and part of a quadriga or some other precious work of art that was being carried among the triumphal spoils. In front of the two bearers is a *togatus*, who turns and looks back as he proceeds, as if to direct the march, as such figures do in the frieze of the arch of Titus and that of the arch at Beneventum. In front of him are two other processionists in long togas who are made to seem on a higher level either through the carelessness of the draughtsman or because there was at this point a *ressaut* in the entablature above an engaged column which might produce this illusion, as any one can see by looking, for instance, at photographs of the Beneventum frieze. All the figures but one are broken off about at the knee. They all wear the triumphal wreath.

It is somewhat hazardous to deduce stylistic characteristics from such a drawing, but we may venture to note the following:

- (1) The figures are all on a single plane and seem in high relief;
- (2) They are in general widely spaced so that some background does or would appear between them;
- (3) There is a fair amount of head-room, about 20 per cent;
- (4) The figures are rather thick-set and vigorous and their faces are either clean-shaven or, in two cases, have a slight down





FIGURE 1.—DRAWING AT WINDSOR

on the cheek which does not interfere with the outline and the existence of which in the original we are inclined to doubt;

(5) The drapery falls in rather close, sharp folds, deeply cut in the somewhat tormented style often used in metal sculpture, with a marked peculiarity in the arrangement of the folds at the neck.

In what period do we find these characteristics, especially in frieze sculpture?

We exclude at once the Augustan age, because its well-known characteristics as embodied in the *Ara Pacis* are quite different.



FIGURE 2.—FROM THE FRIEZE OF THE ARCH OF TITUS

In it the figures are on two planes instead of one, overlap one another very considerably, have drapery that falls in easier and shallower folds, and stand with practically no head-room. Nor, on the other hand, could they possibly be the product of the age of Trajan, when the complete triumphal procession of the arch of Beneventum gives norms quite as different in other ways; an even greater relief, with figures on two very distinct planes, often partly in front of one another, with an effort at plane-perspective and greater rounding of surfaces and an attempt at illusion and rapid movement. Of later periods, such as the Antonine, it would be idle to speak.

There remain therefore only the Claudian and the Flavian cycles between the Augustan and Trajanic series. Of the Claudian, we know as yet too little, practically nothing of its frieze sculpture. With the Flavian period we have become fairly well acquainted, especially during the past decade; though, singularly enough, the wonderful frieze of the Female Industries in the Forum of Nerva, a masterpiece of Domitianic art, has

received but little attention.<sup>1</sup> Both here and in the badly ruined remnants of the triumphal frieze of the arch of Titus, the dominant characteristic of a single plane with inter-spacing of the figures is the same as in our drawing. If we extend the comparison to the keystone and the large reliefs of the arch of Titus we note also the same treatment of drapery, with tormented edges and deeply cut, close folds. The peculiar folding at the neck is duplicated on the Titus frieze. There may seem to be an occasional exception to the rule of the single plane in the frieze of Titus, but it is more apparent than real, for the bull or the figure that appears against the background is merely silhouetted. It may even be a question whether in making the drawing of this



FIGURE 3.—FROM THE FRIEZE OF THE ARCH OF TITUS

fragment the Renaissance artist did not omit some figures lightly silhouetted in the background of the original slab. This seems probable if we stop to consider that part of the procession in the relief with the seven-branched candlestick on the Arch of Titus, which has the *fercula*; it would seem as if we should insert two carriers in silhouette on our relief back of these that the artist has given in high relief.

It would be useless to conjecture whether this slab belonged to the arch of Titus that still remains, or to his arch in the Circus Maximus which existed in the Middle Ages, or whether it was a relic of one of the numerous arches of Domitian like that to which the *Trofei di Mario* on the Capitol originally belonged. It is more likely, on the whole, that it belonged to the Arch of Titus, and this fragment would supplement the similar group on the

<sup>1</sup> I am preparing a reproduction of a series of water-colors of this frieze made about 1600, when it was in better preservation.



remaining part of the frieze which has men carrying a *ferculum* with the statue of a river god. There is on the arch a similar *togatus* turning backward. As not one of the figures in high relief on the arch has preserved its head, the heads on our fragment would be important. We know that the frieze originally extended around the entire arch of Titus, as is the case at Beneventum. What at present remains above the central arcade is less than a quarter of the whole. The two cuts, Figures 2 and 3, will illustrate the similarities in spacing, in drapery, in poses, in the proportions of the figures. Until the sixteenth century, the arch was partly masked by a mediaeval fortification of the Frangipani, which still appears in part in the sketches of Du Perac and others in the time of the Renaissance. When this masonry was torn down many fragments of the arch may have been brought away with it and dispersed. This drawing would seem to date from a time shortly after the dismantling, as its fragmentary condition precludes the idea that the relief was *in situ*. Where the relief went we do not know. The drawing was made in Rome and was part of the Barberini collection; it was purchased for the collection made by King George III.

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PRINCETON,  
December, 1913.

A SYRIAN ARTIST AUTHOR OF THE BRONZE DOORS  
OF ST. PAUL'S, ROME.

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DURING the past decade, the broad question in art history that has stirred critics most deeply is the relation of Byzantine art to other schools, especially to the Syrian and Egyptian schools. Ever since Strzygowski denied the influence of Roman art in the formation of the School of Byzantium, and ascribed this art to Alexandrian and Oriental sources, the Oriental wave has risen and quite pervaded the field of criticism. The two histories of Byzantine art that have recently appeared, by Diehl<sup>1</sup> and Dalton,<sup>2</sup> accept many of Strzygowski's contentions. Without denying the importance of the Oriental influence, I expect before long to break a lance for Rome. Meanwhile, by a curious twist of circumstances, I am furnishing in this paper some very proper ammunition to the opposite party, in the form of more concrete evidence than any that the Orientophile party possesses, of the existence of a group of Syrian artists in Constantinople itself during the Middle Ages, producing a special and important class of works of art, the enameled and damascened bronze doors for which Constantinople was then famous even as far as the West.

When the fire of 1823 ruined the basilica of Saint Paul outside the walls at Rome it damaged very badly the bronze door of its main entrance. Of the original fifty-four figured compartments that composed it, a considerable number were saved and put together again. They can be studied in the sacristy. Fortunately, drawings of the whole door and of details had been made years before for Agincourt's *Storia dell' Arte* and could be used in the reconstruction. Some twenty-five years ago I had photographs made of some of the best-preserved compartments and also noted that opposite a Greek inscription containing the signature of the artist there had been on the door a corresponding inscription in Syriac, which had not been fully inter-

<sup>1</sup> *Manuel de l'Art Byzantin*.

<sup>2</sup> *Byzantine Art and Archaeology*.

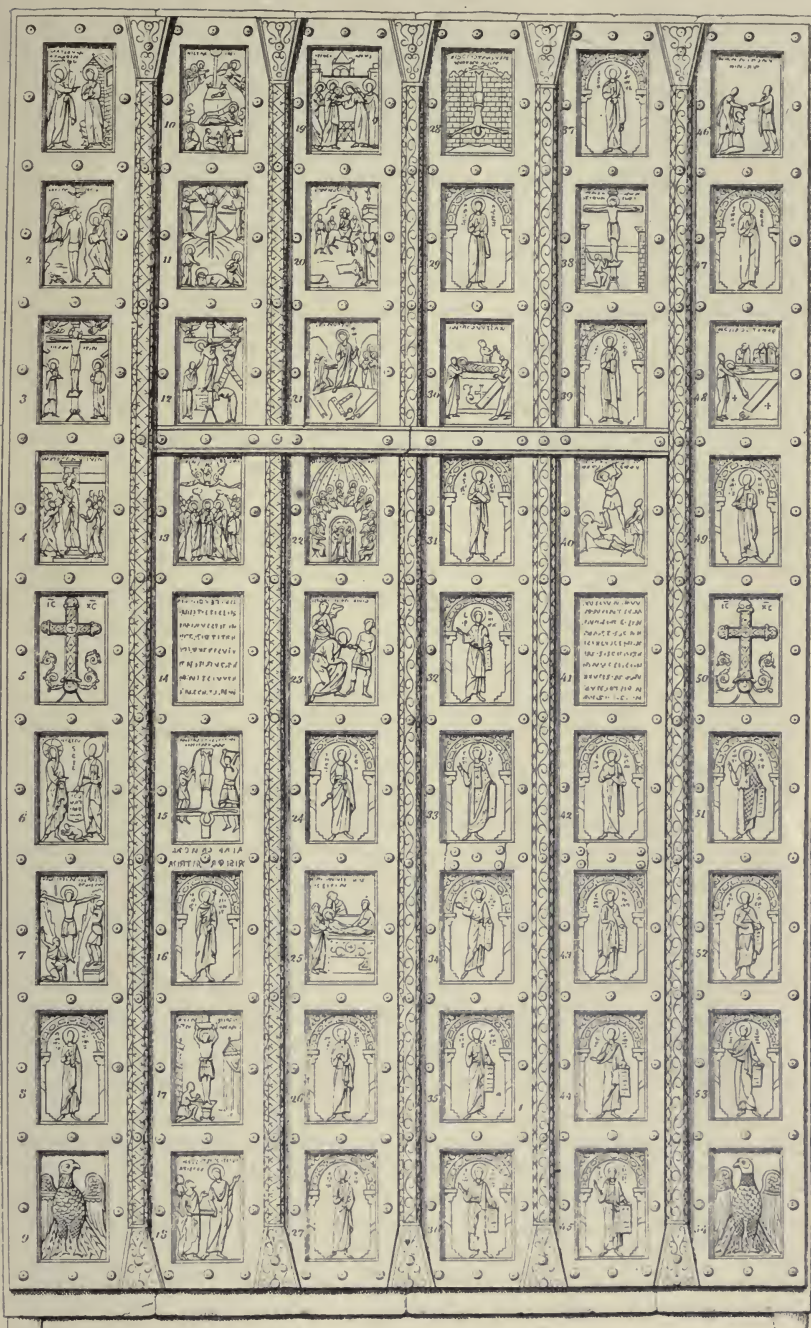


FIGURE 1.—BRONZE DOOR OF S. PAOLO (AGINCOURT, pl. XIII)



preted and was overlooked by modern critics. This did not at the time strike me as of any particular importance, since the artist's name, Staurachios, seemed already known from the Greek inscription. During the intervening twenty-five years the Syriac inscription has continued unnoticed, which is not remarkable, as archaeologists are usually not Orientalists. I happened, by chance, to have spent many youthful years on Syriac as well as other Semitic languages. At present, of course, the interest of the Syriac inscription is palpable. It is no longer a mere isolated new fact; but a part of palpitating art history. Therefore, I do not feel justified in holding it back any longer.

These gates of Saint Paul's are one of a considerable group of church gates produced in Constantinople by artists who worked during the second half of the eleventh century; the doors that we know were executed mainly between about 1065 and 1087. They are of bronze, and the ornamentation is for the greater part not in relief, as was the case with another group of bronze doors of this period, but is worked into the flat surfaces of the bronze by means of inlays made of enamels and silver threads or wires, which made the effect pictorial rather than sculpturesque. The technique of these damascened doors is on the face of it Oriental, and during the Mohammedan Middle Ages it spread from Syria and became exceedingly popular in Mesopotamia, Persia, and Egypt. At one time its centre seems to have been Mossul.

During the eleventh century, Amalfi was the greatest trading centre with the East, especially the Byzantine Empire, not having yet been superseded by Venice, Genoa, and Pisa. Among her merchant princes and city magistrates members of the family of Pantaleon seem to have been special patrons of art. They were responsible for ordering in Constantinople most of the bronze doors of this class that we see at the cathedral of Amalfi (1066), the abbey church of Monte Cassino (1066), the church of Monte S. Angelo (1076), and the cathedrals of Atrani (1087) and Salerno, all of them in the south of Italy.<sup>1</sup> The date of the door of

<sup>1</sup> The door at Amalfi was the gift of Pantaleon I; that of Monte Cassino, the gift of his son Mauro; that of Saint Paul's the gift of Pantaleon II; that of Atrani of Pantaleon III. But the door of Salerno was given by a noble of that city, Landolph Butromile.

The drawings of the door of Saint Paul were made for Agincourt in 1783, and he says that the door was about fifteen feet high and ten feet wide. Already at that time and even in the previous century, when Ciampini wrote, nearly all the decorative part of the door had been stolen or had fallen out: the

Saint Paul is 1070, and it is by far the richest and most artistic of the group, with a larger number of figures than the others. A door at Saint Mark's, Venice, was either sent over in the ninth century or brought there from Constantinople by the Crusading army of 1204, and there still exists at Saint Sophia a door of *ca.* 838 A.D. Later I shall refer to a door of the same period in Jerusalem, at the Dome of the Rock.

The door of Saint Paul's is also the only one that is signed by its caster. The facsimile of his signature is given in Figure 2, and reads:  $\tau^{\prime}$ Εκαμῶθη χειρὶ ἐμοῦ Σταυρακίου τοῦ χύτου. οἱ ἀναγινώσκοντες εὐχέσθε ὑπὲρ ἐμοῦ. That is: "This has been wrought by the hand of myself, Staurachios, the metal caster. All you who read pray for me." This was incised on one of the horizontal bands separating the compositions, to the left

\*ΕΚΑΜΩΧΕΙΡΙΕΜΘ·CΤΑΥ·  
 ΠΑΚΟΝ·ΧΥΘ ΟΙ  
 ΑΝΑΓΝΩΣΚΩΝ  
 ΤΕCΕΥΧΕΕΚΥΕΜΟΥ\*



FIGURE 2.—SIGNATURE OF STAURACHIOS

of the centre, below the middle of the door. It has always been an accepted fact that Staurachios is the *artist* of the door. I took it myself for granted, even after knowing of the signature in Syriac, which I supposed was merely a duplicate of the Greek signature. This was due to the fact that the Syriac signature,

small silver plaques for faces, hands, and feet, and the gold and silver wire marking the outlines and details. All that was left was but a pale and battered shadow of a former glory. Now, of course, we are in even worse case, for the fire of 1823 completed the devastation, so that any artistic criticism of the wreck is impossible. We can merely infer from contemporary works, such as ivory and enamelled book-covers, and metal work, such as the Pala d'Oro, that this door was the product of Byzantine art in the prime of its second efflorescence and far superior to anything in the figured arts that the West could produce at that time. Previous writers on the door are: Ciampini, *Vetera Monumenta*, I, p. 35 ff., pl. XVIII; Agincourt, *Storia dell' Arte*, IV, pls. XIII-XX, pp. 334 ff.; Nicolai, *La Basilica di S. Paolo*; Bayet, *L'Art Byzantin*, p. 204; Bertaux, *L'Art dans l'Italie Méridionale*, I, p. 405; Diehl, *Manuel d'Art Byzantin*, p. 633; Dalton, *Byzantine Art and Archaeology*, p. 618. I understand, also, that Father Grisar has treated of it in *La Civiltà Cattolica*, 1895, Vol. III, p. 205.

I have not entered into the question of the other inscriptions—Greek and Latin—on the door. They are numerous and interesting: speaking of the date, 1070; of the gift of them by the consul Pantaleon of Amalfi; of Hildebrand, afterwards the famous Pope Gregory VII, as then archdeacon of Saint Paul's, and of the fact that the doors were made in the "imperial city of Constantinople."

having been copied by a man who was ignorant of the language, was not only inaccurately reproduced in many letters but particularly so in the part containing the artist's name. This name I took to represent the Syriac equivalent of Staurachios. It was only in preparing this paper that I became convinced that the Syriac inscription related not to Staurachios at all, but to a second artist of quite another name, and that instead of proving, as I had supposed, that Staurachios was a Syrian who had assumed a Byzantine name in coming to Constantinople, it proved that while the Greek Staurachios was the *caster* of the bronze work of the door, the artistic part of the work was all due to another man, an unknown Syrian artist, whose name had yet to be read.

This Syriac inscription was incised by the side of the Greek signature of Staurachios, and immediately to the right of it,

\* ܦܠܥ ܠܫܐܪܚܝܘܣ  
ܡ ܠܐ ܚܢܨܟܐ ܕܝܢ  
ܚܠܡ ܕܐܠܝܐ ܕܝܢ  
ܥܕ ܕܢܘܨܬܐ ܕܝܢ

FIGURE 3.—SYRIAC INSCRIPTION

on the same band, immediately over compartment number 26 which contained the figure of Saint Bartholomew. Both Ciampini and Agincourt speak of it. Ciampini<sup>1</sup> says it is Arabic, but as he gives an interpretation of it which is largely accurate, by Naironi, who was a Syriac scholar, it is probable that this was a slip of memory. As for Agincourt<sup>2</sup> he has been told that it is in Syriac but that it is difficult if not impossible to understand. Modern writers on the door—Bayet, Bertaux, Diehl, Dalton—ignore it. I give, in Figure 3, a facsimile from Agincourt's plate XX.

I read it as follows:

ܦܠܥ ܠܫܐܪܚܝܘܣ  
ܡ ܠܐ ܚܢܨܟܐ ܕܝܢ  
ܚܠܡ ܕܐܠܝܐ ܕܝܢ  
ܥܕ ܕܢܘܨܬܐ ܕܝܢ

<sup>1</sup> *Vetula Monumenta*, I, p. 42.

<sup>2</sup> *Storia dell'Arte*, IV (Sculpture), p. 342.



Some technical points in this reading are discussed in a footnote.<sup>1</sup>

I translate it: "This door was made, through the grace of God, by . . . the metal decorator. Let whoever reads pray for him."

A comparison of the two inscriptions—Greek and Syriac—shows great similarity, with additional piety in the expressions of the latter. The important differences are two: (1) in the name of the artist, and (2) in the term used to describe his work on the door. On the first point only a Syriac scholar could see the force of my argument. It is substantially this. If the man mentioned in the Syriac text were the same as Staurachios, his name would include the letters of one of the two Syriac words corresponding to the Greek *σταυρός* *cross*, for his name would be "Servant" or "Son" or something else "of the cross." Such a well-known Syriac proper name is Bar Salibi: another might be formed from the root *zkaph*; as this and *tslab* are the two Syriac roots connected with the crucifixion. A Syriac scholar, like my friend Dr. Brünnow, who has kindly studied the inscription with me, sees at once that the letters in line 3 which give the name of the artist, however doubtful two of them may be, cannot be connected with either of the above Syriac roots; neither do they seem a transcription of the Greek name, Staurachios. Therefore, we should have here a second artist.

There is, on the other hand, the bare chance that the name is a transcription of the name of Staurachios himself, with the letters *s-t-w-r-g*, to be read *Staurag*. In this case Stanrachios would be both caster and decorator. The fac-simile is against this.

The second point is the term describing the kind of work done by the Syrian artist. The word *tsayāra* and others from

<sup>1</sup> The transcription would be: *Plach l'ṯhar 'a hānā b' charla d'men/Allaha . . . tsayāra/kol denekra netsla elēh*. In line 1 the last letter is put in to fill a space that would otherwise be vacant: it is the first letter of the first word on the next line. It must be remembered, by the way, that Syriac is to be read from right to left. In line 3 the last letter seems a *lam*, or *l*, which is the end of a favorite second element in a Semitic name *El* "God," as in Samuel. So I am inclined to end the name of our artist in *el*. It might be something like *Othniel*. The second letter is certainly *th*. The first might be almost any one of six or seven letters if we remember the ignorance of the copyist: it might be *kaph*, *beth*, *qoph*, *nun*, etc. I reproduce the facsimile in the hope that some Semitic scholar will be more fortunate than myself in puzzling out the right form. My Semitic studies are over twenty years in the background.

the same root, for anyone who will refer to Payne-Smith's or any other full Syriac dictionary, will be seen to describe work in color, primarily, and work in metal secondarily. That is: *tsayaratha* is the art of painting, *metsayrâya* is a painter. The word *tsayâra* itself is used of an embroiderer (Exodus xxviii, 39; xxxviii, 18, 23; xxxix, 29) and a painter (*Acta S. Maris*, xvi, 14, etc.); it is also used of a worker in bronze, such as Hiram of Tyre (I Kings VII, 14).

Now, to anyone who has studied the technique of the artistic part of the door, the use of this term is most accurately descriptive. It is metal work in color. The technique was briefly as follows, and will be understood after a glance at Figure 1 which reproduces the gate as Agincourt saw it before the fire of 1823.

In the first place the artist did the work of an engraver, incising with deep lines the entire composition on the various thin plaques of bronze which were to be assembled later to form the door. It was like the outline sketch which the fresco-painter made on the wet plaster of the whole composition. The next step was to cut back the surface of the metal within the outlines of the feet, hands, and faces of the figures. The bronze was then ready for the work of decoration after a method that M. Bertaux has well characterized as a skilful combination of damascening and niello. The engraved outlines of the drapery, figure, and other details are filled with a silver or gold wire that is hammered in and burnished. Then the flat spaces for the faces, hands, feet, etc., are filled with tiny, thin plates of silver on which all the details have been already marked with delicate incised lines filled with a black enamel. Some details are filled in with colored enamels, particularly green and red. The entire surface is burnished to great brilliancy and kept so by periodical cleaning and polishing. The effect is only less coloristic than the Limoges enamels or enamelled book-covers that were so popular between the eighth and twelfth centuries in both Eastern and Western art.

It is evident, then, that Staurachios in so far as the Greek inscription, at least, describes his work was merely the bronze caster. His title *χύτης* shows it. He provided the bronze plaques, frames, etc., that were to be used. But he had nothing whatever to do with the door as a work of art. The artist of the Syriac inscription, whoever he may have been, took the

perfectly plain plaques and made on them his metal pictures. He is the only artist of the door. After all, this is what I should have seen from the beginning, because it would have been quite anomalous for an artist to have signed his name in two languages. Also, it was then and had been even in antiquity, quite the custom for the two men concerned respectively with the mechanical and the artistic sides of a single work to affix both their signatures. On many Greek vases we see the signature of the potter as well as that of the painter; in many mediaeval manuscripts the scribe signs his name and the illuminator signs his. But whether there were two men or only one at work on the doors, their authorship is Syrian. If this door, the most splendid of the doors of its class, is the work of a Syrian artist, and if the technique is one which we know to have been the especial glory of Syria and the neighboring provinces, it is hardly over-bold to maintain that the rest of the doors of this class and time that were made in Constantinople and mostly ordered through the same family of Amalfitan merchants, were also the work of Syrian artists established in Constantinople. They coöperated, then, with Byzantine bronze casters, and probably worked in the same establishments.

But there is perhaps a better bit of confirmatory evidence in what appears to be the earliest bronze door executed by the same technique. This is the so-called door of Al Mamûn in the Mosque of Omar at Jerusalem, dating from the ninth century.<sup>1</sup> It is a well-known fact that the Arab rulers of the dynasty of the Abbasidae of Bagdad, and also their predecessors the Omayyads, depended largely on Syrian and Persian artists, for the Arabs themselves did not practise the arts and depended on the conquered races. It was quite natural that Syrian artists who wished to practise Christian art should have emigrated *en masse* to Constantinople, especially in the eleventh century which not only saw a great revival of art in Constantinople but also a corresponding decline in artistic opportunity in Syria through the increasing fanaticism and the destructive wars which brought to an end the previous condition of friendship and tolerance between races and religions.

A. L. FROTHINGHAM.

PRINCETON, N. J.

December, 1914.

<sup>1</sup> Berchem, *Inscriptions Arabes de Syrie*, p. 8 and pl. II, 4. Mr. Dalton is my authority for the age of this door, as I have not myself seen it.



## A NEWLY DISCOVERED INSCRIBED MOSAIC NEAR MT. NEBO

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A FEW days before the close of a twenty-five day trip to Petra, it was my privilege, in company with other members of the American School in Jerusalem, to visit Madeba and examine the famous Mosaic map. While there we made inquiries as to a newly discovered mosaic of which we had heard in Kerak. It proved to be in a house only an hour west northwest of Madeba and not far from Mt. Nebo, where we were going the next day. So we resolved if possible to find and study it. The next morning we saw on a knoll about three quarters of a mile southeast from Mt. Nebo the house which had been built by a Bedouin as a storehouse for grain. While laying the foundations he had come upon this elaborate mosaic and made use of it as a floor. The key was in the care of some Bedouin tenting near at hand, who in the hope of a liberal backsheesh allowed us to enter. The length of the building inside was 11.40 m., and its width 8.20 m. The floor was covered with an elaborate mosaic, containing figures of men and animals. One group of a man and a woman with a snake coiled on a pole between them may have been a representation of Adam and Eve. There was also a picture of a man leading a donkey, and above them various beasts.

At the top of the mosaic, just in front of the altar, was a large Greek inscription of six lines. The border was 4 cm. broad, the length inside 2.92 m., and the width inside 52 cm. The letters were 8 cm. high. We had the inscription swept and washed off, so that the letters became quite clear, and we were able to copy them. In spite of the darkness of the room and the smoothness of the floor, it was possible to photograph the right hand half of the inscription (Fig. 1); and this photograph has been very useful in corroborating readings. I had to do the work of copying and photographing as expeditiously as possible, for the natives were restless and continually demanded backsheesh. They threatened to cover the inscription with *tiben*, and insisted upon getting in

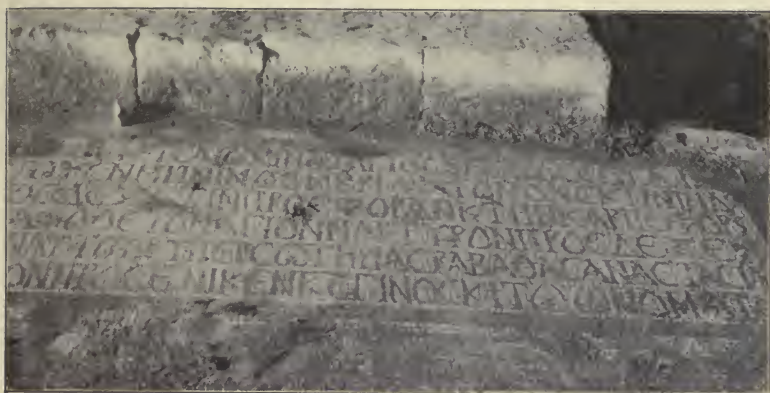


FIGURE 1.—MOSAIC INSCRIPTION

- 1) Ψ ΕΠΙΤΟΥΑΓΙΩΚΩΣΙΩΑΝΝΟΥΕΙΠΙΣΚΕΚΤΗΣΘΗ  
ΚΕΤΕΛΙΩΘΗΩΑΓΙΟΣΤΩΠΩΣΣΟΥΔΙ,
- 2) ΒΑΡΙΧΑΤΡΕΣΒΥΤΗΡΟΥΚΠΑΡΑΜΟΝΑΡΙΟΥΑΥΤΟΥΕΝ  
ΜΗΝΙΝΟΕΜΒΡΙΩΧΡΟΝΟΝΕΚΤΙΝΙΝΔ,
- 3) Ψ ΟΘ̄ΣΤΟΥΑΓΙΟΥΛΟΤΚΤΟΥΑΓΙΟΥΠΡΟΚΟΠΙΟΥΠΡΟΣΔΕΞΕ  
ΤΙΝΤΠΡΟΣΦΟΡΑΝΚΤΗΝΚΑΡΤΟΦΟΡ,
- 4) ΣΤΕΦΑΝΟΥΚΗΛΙΑΑΔΕΛΦΟΝΤΕΚΝΑΚΟΜΙΤΙΣΣΑΨ ΟΘ̄  
ΤΟΝΑΓΙΟΝΜΑΡΤΥΡΟΝΤΠΡΟΣΔΕΞΕ Ψ
- 5) ΤΗΝΚΑΡΤΟΦΟΡΙΑΝΣΕΡΓΙΟΥΚΠΡΟΚΟΠΙΟΥΤΕΚΝΟΝ  
ΑΥΤΟΥΨΥΠΕΡCΩΤΗΡΙΑCΡΑΒΑΘΑCΑΝΑCΤΑCΙΑC
- 6) ΚΥΠΕΡΑΝΑΤΤΑΥCΕΩCΙΩΑΝΝΟΥΑΝΑCΤΑCΙΟΥΚΥΠΕΡΟΝ  
ΠΡΟCΕΝΙΚΕΝΚ̄CΓΙΝΟCΚΙΤΩΩΝΟΜΑΤΑ

the way and shutting windows and doors when we wanted them open.

# TRANSCRIPTION

- 1) ἐπὶ τοῦ ἁγιο(τάτου) κ(αὶ) ὡσιο(τάτου) Ἰωάννου εἰπισκ(όπου) ἐκτήσθη  
κ(αὶ) ἐτελιώθη ὡ ἅγιος τῶπως σου δι[ὰ]
- 2) Βαριχᾶ πρεσβυτέρου κ(αὶ) παραμοναρίου αὐτοῦ, ἐν μηνὶ Νοεμβρίῳ  
χρόνον ἔκτιν ἰνδ(ικτιῶνος).
- 3) Ὁ Θε(ε)ς τοῦ ἁγίου Λότ κ(αὶ) τοῦ ἁγίου Προκοπίου, πρόσδεξε τὴν  
προσφορὰν κ(αὶ) τὴν καρποφορ(ίαν)
- 4) Στεφάνου κ(αὶ) Ἡλία ἀδελφῶν τέκνα Κομιτίσσα. Ὁ Θε(ε)ς τῶν  
ἁγίων μαρτύρων, πρόσδεξε
- 5) τὴν καρποφορίαν Σεργίου κ(αὶ) Προκοπίου τέκνον αὐτοῦ ὑπὲρ σωτηρίας  
Ῥαβθαῦς Ἀναστασίας
- 6) κ(αὶ) ὑπὲρ ἀναπαύσεως Ἰωάννου Ἀναστασίου κ(αὶ) ὑπὲρ ὧν προσέειπεν.  
Κ(ύριο)ς γινόσκι τῶ ὀνόματα.

# TRANSLATION

When the most holy and saintly John was bishop, there was built and completed thy holy place by Barichas the presbyter, and his warden, in the month of November, the sixth year of the indiction. The God of the holy Lot and of the holy Procopius receive the tribute and the offering of Stephen and Elias, brothers, children of Comitissas. The God of the holy martyrs receive the offering of Sergius and Procopius, his children, for the sake of the salvation of Rabatha Anastasia, and for the repose of John Anastasius and for those who contributed (the Lord knows their names).

# COMMENTARY

At the time I copied the inscription, we were told that we were the first who had seen it, but on returning to Jerusalem, we found that a hasty and incorrect copy had been sent to Father F. M. Abel of the Dominicans; and that he, without seeing the inscription, had published it in the *Revue Biblique*, XI, 1914, pp. 112-115. Phocylides, also without having seen the inscription, has republished it from the *Revue Biblique* in the Greek journal *Νέα Σιών*, XIV, 1914, pp. 113-115. I publish it anew, that their mistakes may not be repeated.<sup>1</sup>

<sup>1</sup> I wish to acknowledge my indebtedness for the suggestion that the inscription should be published to Professor George L. Robinson, Ph.D.,



One serious mistake in the Dominican publication is the order of the lines. Line 3 is given first, then lines 4, 5, 6, 1, 2. That my order, which gives a much more intelligible reading of the whole inscription, is correct, may be seen from the photograph, which gives the second half of each line.

I add a few explanations of individual words and abbreviations:

Line 1. The stigma over  $\omega$  in  $\Lambda\Gamma\omega$  and  $\omega\text{C}\omega$  is a common sign of abbreviation. It also occurs at the end of lines 2 and 3, as if it were a separate letter, and several times is used to cross the right lower leg of the letter K to show that it is an abbreviation for *καί*, and in line 1 to show that *εἰπισκ.* is an abbreviation. For this sign cf. Prentice, *Greek and Latin Inscriptions*, 1908, *passim*, especially p. 192; *A.J.A.* XII, 1908, pp. 344–348; *Am. J. Phil.* XXX, 1909, p. 205. For the interchange of  $\omega$  and  $\omicron$  in  $\omega\sigma\omega$  (τάτου) cf. Mayser, *Grammatik der Griechischen Papyri aus der Ptolemäerzeit*, pp. 98, 99, where several examples are given; e.g.  $\omega\nu\omicron\mu\alpha$  for  $\delta\nu\omicron\mu\alpha$  and  $\tau\omega$  for  $\tau\delta$ , (cf. line 6). There are three other cases of this towards the end of line 1. On *ει* for  $\epsilon$  in *εἰπισκ* cf. Mayser, *op. cit.*, p. 73. The use of  $\eta$  for  $\iota$  in *ἐκτήσθη* and of  $\iota$  for *ει* in *ἐτελιώθη*, as in modern Greek, is too frequent to need comment (cf. Mayser, *op. cit.*, and Prentice, *op. cit.*, index, p. 350). In the reading COYΔΙ Father Abel has inserted  $\pi$ , making CΠOYΔΙ which he interprets as *σπουδῇ*, meaning “by the diligence of”; but traces of an A make certain the reading σου διὰ. An analogy for this use of σου is found in the expression ἐπὶ τὸ θυσιαστήριόν σου in a quotation from Psalm 50, 21, which is inscribed near the door, published in *Rev. Bibl. l. c.* Ioannes or John is a very common name for a bishop in Syria (cf. Prentice, *op. cit.*, No. 46).

Line 2. Barichas reminds one of Aramaic Barakh and Barachos in Prentice, *op. cit.*, No. 247. In *πρεσβυτήρου* we have  $\eta$  for  $\epsilon$ , which is not an uncommon variation (cf. Prentice, *op. cit.*, p. 350). *παραμονάριος* (cf. Sophocles, *Lexicon*) “the keeper of a church” or sexton, is the technical word for the official guardian

Director of the American School of Oriental Research in Jerusalem, 1913–14, under whose leadership the trip was conducted. Further thanks are due to Father Abel of the Dominican monastery and to Father Timothy of the Greek monastery at Jerusalem for their kindness in examining this new copy of the inscription; and to my brother, Professor David M. Robinson of Johns Hopkins University, for many suggestions.

or warden of the Church, and corresponds to the Latin *mansionarius* (cf. for example Prentice, *op. cit.*, No. 85). Father Abel has unnecessarily inserted τοῦ before αὐτοῦ, both in the original copy and in the transcription. ἐκτιν is probably used as the accusative of ἐκτος, though possibly it is for ἐκτης and refers to the sixth indiction. In Father Abel's copy the second I in INIA is also a mistake. INΔs was a common abbreviation for ἡνδικτιών.<sup>1</sup> As is well known, the "indiction" was the fiscal period of fifteen years, established by Constantine the Great, after the reorganization of the Roman empire. We know from this that the date of the inscription must be subsequent to Constantine. Its similarity to the Madeba Map in workmanship indicates an early date, probably the fourth century.

Line 3. ΘC was an abbreviation very frequently used for θεός, (cf. Prentice, *op. cit.*, and Littmann, Magie and Stuart, *Gr. and Latin Inscriptions in Syria*, Nos. 249, 252, 1049, etc.). For AOT Father Abel has A8T (transcribed Aοντ). The naturalness of reading Aδτ here instead of Aοντ is confirmed by the Aδτ occurring in the second inscription (see below). Note τιν for τήν, showing the pronunciation of η as ι, as in modern Greek. καρποφορ is abbreviated for καρποφορίαν. This form is found frequently in inscriptions from Madeba and elsewhere.<sup>2</sup> In the first three lines the cross-line of the alpha is broken, not so in the last three lines.

Line 4. ο for ω in ἀδελφόν, τόν, ἄγιον, μαρτύρον, in τέκνον in 1. 5, and γινώσκι in 1. 6. In τέκνα as elsewhere there is a careless use of case ending. Good Greek requires the genitive τέκνων. πρόσδεξε for πρόσδεξαι (cf. Prentice, *op. cit.*, No. 71 for example). This use of ε for αι was also frequent, as indicated in Mayser's *Grammatik* and in Prentice, *op. cit.*, p. 350. The pronunciation of the two was much the same.

Line 5. τέκνον seems to be for τέκνων. 'Ραβαθās: Not to be read 'Ραβαθας as Father Abel does, but 'Ραβαθās, which is known to have been a common name, the reading being confirmed by the photograph. Cf. Rehoboth in *Gen.* xxvi, 22, and the name Robatha, for which references are given in *A. J. A.* XIV, 1910, p. 60.

Line 6. On ἀναπαύσεως and the idea in the verb ἀναπαύω, which occurs in the service for the dead among the early Chris-

<sup>1</sup> Cf. Waddington, *Inscriptions Grecques et Latines de la Syrie*, p. 561; Prentice, *op. cit.*, etc.

<sup>2</sup> For this and other words of the inscription cf. Du Cange, *Glossarium ad Scriptores Mediae et Infimae Graecitatis*; Prentice, *op. cit.*

tians as in the Modern Greek Church, cf. *B.C.H.* 1877, pp. 321 ff.; *Rev.* xiv, 13; *Matt.* xi, 28; Prentice, *op. cit.*, Nos. 7, 170, etc. προσέεικεν: This form is difficult to explain. It is possible to translate "in behalf of those for whom he made offering," or, as Sophocles' *Lexicon* says, "performed communion service." Father Abel reads προσενέγκόντων "those who brought offerings." But this requires radical changing of the Greek word, and yet the sense rather requires us to translate "those who contributed" (cf. προσφοράν 1. 3). The singular is used for the plural. The verb is frequent in such inscriptions (cf. Prentice, *op. cit.*, No. 437; Du Cange, *op. cit.*, s. v.). ΚC is a common abbreviation for Κύριος. In γνώσκι τὼ we have ο for ω, ι for ει (Mayser, *op. cit.*, pp. 87 f.; 98 f; *A.J.A.* XVIII, 1914, p. 73) and, what seems rather unusual, ω for α, due to vowel assimilation.

The sense of the whole thus becomes fairly clear. First there is a statement of when and how the sacred place was finished. Lot and Procopius are evidently patron saints, whose God is to receive this offering of Stephen and Elias and Sergius and Procopius. This Procopius who shares the expense of the building is a different person, probably named after the patron saint Procopius mentioned in line 3. These men and others have made their offering for Rabatha Anastasia and for the repose of John Anastasius, probably a much revered man, who had recently died. The building was in all likelihood a mortuary chapel.

Besides this main inscription and the minor one near the door there is a small inscription in the southeast corner of the church, which I also copied. Its border was 2½ cm. wide, its length 74 cm., its width 20 cm., and the height of its letters 6 cm. It reads as follows:

- 1) ΑΓΙΕΛΩΤΤΠΡΟCΔΕΞΕΤΗΝ
- 2) ΠΡΟCΕΥΧΗΝΡΩΜΗCΥΠΟΡΦΥΡC
- 3) ΣΜΑΡΙΑCΤΩΝCΩΝΔΘΝΔΩΝ

- 1) "Αγιε Λὼτ πρόσδεξε τὴν
- 2) προσευχὴν Ῥώμης (καὶ) Πορφυρ(ας)
- 3) (καὶ) Μαρίας τῶν σῶν δούδων

*Translation* : Holy Lot, receive the prayer of Rome (or Roma) and of Porphyria and of Mary, your servants.

Note especially the sign ς for καὶ, indicating different workmanship from the main inscription. This is also found in the



mosaic in the church at Bethlehem and elsewhere, cf. Prentice, *op. cit.*, No. 29, ll. 12, 14, 17; Nos. 61, 62, 71, 122, 314 (especially p. 192); Waddington, *op. cit.*, Nos. 1997, 2068d; *Am. J. Phil.* XXX, 1909, p. 205. The reading *δούνδων* is very strange, and can be explained only as a mistake due to the ignorance of the workman who laid the mosaic. It is evidently for *δούλων*. The prayer seems to be addressed to the patron saint Lot.

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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup> SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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### GENERAL AND MISCELLANEOUS

**The Protohistoric Ages in Barbarian Europe.**—In *R. Arch.* XXIII, 1914, pp. 59-98 (map), LÉON JOULIN begins a discussion of the protohistoric ages in Europe, excluding Greece. The first period comprises the eighth and seventh centuries, the second the sixth and fifth centuries B.C. The information derived from literary and linguistic sources is briefly treated, the results of archaeological research more at length. Each region is treated separately, so far as possible. The distribution of races and the state of civilization in the two periods are described.

**Prehistoric Aqueducts.**—In *Z. Ethn.* XLV, 1913, pp. 1142-1144, R. HORSCHLAGER discusses the origin and development of artificial methods of conducting water in prehistoric and ancient times. The need of water for irrigation, not for drinking purposes, was the first motive, and it was in southeast Asia and the South Sea Islands that systematic irrigation was first practised. From there it gradually made its way through the rest of Asia, Europe and Africa, especially those regions of the latter that fell under Hamitic influence, and even into Peru, Chile and Mexico of the New World, probably over sea through the agency of Malay and Polynesian seafarers. Thus the Indonesian clapper-scarecrow, worked by water, has an exact parallel in the Pyrenees. Among even primitive peoples of the Stone Age astonishingly great difficulties were overcome in constructing aqueducts above and under the surface of the ground.

**The Oldest Measures of Distance.**—In *Z. Ethn.* XLV, 1913, pp. 956-969 (5 tables of distances), OSKAR VIEDEBANTT treats of the oldest measures of length and distance; first of those based on parts of the body as units, and of

<sup>1</sup>The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, Professor ARTHUR L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1914.

For an explanation of the abbreviations, see pp. 126-127.

the fingers and toes as furnishing quinary, decimal and vigesimal systems of counting and measuring, and then of the Babylonian and Egyptian attempts to correlate these with multiples of the time taken by the sun's disc in clearing the horizon. The stadium was the distance covered by an able-bodied man walking, while the sun was thus passing the measure of its breadth, and a *parasang* or *schoenos* (an hour) was the distance covered in thirty such periods (in Egypt, 32). He regards the Babylonian system, which was sexagesimal, coinciding with the Egyptian binary system in the Babylonian *Kāšpu* and the Egyptian *schoenos* (which equal the Persian *parasang*), as a more correct measuring of this unit. The *schoenos* was divided by a binary system into four miles of eight stadia each, while the *Kāšpu* or *parasang* was a twelfth part of the equinoctial (light) day of 360 of these two-minute periods.

**An Astronomical Musical Notation of the Neolithic Age.**—In *Memnon*, VII, 1913, pp. 1-19 (2 pls.), O. FLEISCHER describes a small hand drum found in a grave of the neolithic period, which is ornamented with bands of five signs that recur at irregular intervals. He comes to the conclusion that these signs are the oldest emblems of the planets that have yet been discovered. They stand in some sort of a historic connection with the most primitive Babylonian emblems of the planets. The combination of astronomical conceptions, especially of the planets with music, is extremely ancient, and is found among the Chinese, Greeks and other nations at the dawn of history. These planetary symbols accordingly, probably represent a musical notation of some sort. The invention of this system is not to be ascribed to the Babylonians, but originated in Europe in the Neolithic Age and spread from that centre to Babylon and to other lands.

**The Mekan Tribes of Southwestern Ethiopia.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 397-463, CARLO CONTI ROSSINI discusses the habits, ethnological relations and, in particular, the language of the Mekan or Suro tribes of Southwestern Ethiopia. The habits and physiognomic characteristics of these tribes (flat nose and severed lower lip) gave rise, he thinks, to the ancient tales of a cynocephalic people of strange customs (so Herodotus and Pliny), whom the later Ethiopian legends connect with the Pygmies, supposing them to have been a hybrid race produced by the intermingling of the human and canine races. Interesting folk-tales of the Polyphemus-Odysseus episode, of King Midas and of the invention of the flute, etc., existed among the Ethiopians of this region.

**Iron Working in Southern Kordofan.**—In *Ann. Arch. Anth.* VI, 1914, pp. 119-120, C. G. SELIGMANN points out that in Southern Kordofan one man alone in the community works iron and that a sacrifice is performed each year to produce successful smelting. Iron among this people is believed to have magic properties. The writer thinks that these customs may throw some light on the piles of slag at Meroe.

**Early Fibulae.**—In *Z. Ethn.* XLV, 1913, pp. 659-900 (map; 59 figs.), ROBERT BELTZ gives a catalogue of fibulae of the Bronze and Hallstatt Ages. This is the sixth report of the commission chosen by the German Anthropological Society to prepare maps or charts of the distribution of prehistoric types. The leading types are reproduced and classified in the first part of the article.

**The Origin of the Amazons.**—In *R. Hist. Rel.* LXVII, 1913, pp. 277-307, A. REINACH examines the various theories in regard to the origin of the Amazons



and especially that of W. Leonhard (*Hettiter und Amazonen*. Teubner, 1911), and concludes that although the background for the legend is Hittite, yet Phrygian, Cimmerian and Scythian influences had an important part in its development. It is not possible at the present time to separate the different elements of the story of the Amazons with certainty.

**The Importance of Rock Architecture.**—In *Or. Lit.* XVII, 1914, cols. 10–14, E. BRANDENBURG shows that the edifices hewn out of native rock in Anatolia, Etruria, Sicily, Macedonia and even in Syria exhibit a regular historical development. In this rock architecture is to be found the solution of the problem of the origin of the Greek temple, and also the clew to the origin of the Etruscans.

**The Early Mediterranean Palace.**—In *Sitzb. Berl. Akad.* 1914, x, pp. 277–302 (18 figs.), CARL SCHUCHHARDT contributes an article entitled 'Der altmittel-ländische Palast.' The "apsidal buildings" on the islands of Malta and Gozo, hitherto called Phoenician and dated about 1000 years before Christ are found, chiefly by the pottery discovered in them, which is related to Sicilian pottery, to be about 1000 years older. They are developments from the primitive round house or groups of round houses about a court. The house at Chamaizi, in Crete, shows a further development, with a flat roof instead of the previous *tholos* dome. After the flat roof was introduced, the circular form of the house was given up, but the central court was retained. This is radically different from the "megaron" type, which came in from the North. Houses in Crete, Egypt, Pergamon, and Etruria (or especially Pompeii) show the survival of the system which originated in the Mediterranean region in the form of round houses about a court, though the later houses mentioned are no longer round. The Etruscan (and Pompeian) house with an atrium is not a development from the "megaron" type, but from the old Mediterranean type.

**The Origin of the Alphabet.**—A review of recent theories as to the parts played by Egypt, Phoenicia and Crete in the development of the alphabet is made by A. REINACH in *R. Ép.* N. S. II, 1914, pp. 130–155.

**The Cock.**—In *J.A.O.S.* XXXIII, 1913, pp. 363–396, J. P. PETERS shows that the original home and probably the original place of domestication of the cock was in Burma and its neighborhood, from which it spread into China at an early date, traditionally 1400 B.C., there to be bred into the Cochín-China fowl. When the Iranians entered the Ganges valley, in the second stage of their conquest of India, they came in contact with the domesticated fowl on its western limits. This was at a period not later than 900, and in reality more nearly 1200 B.C. The cock passed up the line of the Iranian invasion into Bactria, Persia and Media, and so on into Scythia and Europe, stretching across finally to the British Isles, and spreading down from Gaul into Central Italy. The Greeks first came in contact with the cock in their expeditions to the extreme eastern end of the Euxine in the Homeric period, perhaps ca. 1000 B.C., and later carried him from there to the coasts and islands of the Aegean, where we find the cock a well-known and domesticated bird on the earliest coins and monuments, from 700 B.C. onward. Somewhat more slowly the Greeks carried the cock southward into Cyprus; whence it was brought to the Phoenician cities, not becoming, however, well established as a domestic fowl on the Syrian mainland until a late date.

**Blue in Ancient and Modern Painting.**—In *Museumskunde*, IX, 1913, pp. 224–232, E. RAELMANN discusses the blue used in painting of different periods. In the Old Kingdom in Egypt it was a frit, and identical with that used at Pompeii. The same material was used for dark and for light blue, and the different shades were produced by thickening, by mixing with another color, or by applying over another color. Cobalt blue is modern and can easily be detected by the microscope. Lapislazuli was used by the Italian and Dutch painters of the fourteenth century and later. Mountain blue (azurine) is characteristic of Renaissance painting. Indigo has not been found in ancient painting; Prussian blue is modern.

**Yellow in Ancient and Modern Painting.**—In *Museumskunde*, X, 1914, pp. 34–41, E. RAELMANN reports the results of his studies of yellow in ancient and modern painting. In Pompeii, yellow ochre, sienna, and umber were common; orpiment was used in antiquity and in the Middle Ages; chrome yellow is modern, as is cadmium yellow; while Naples yellow (*giallorino*) and massicot (lead protoxide) were used in antiquity and in the Renaissance. Of organic substances, safflower (*carthamus tinctorius*) was the commonest material used for yellow in antiquity; saffron and dyer's weed (*reseda luteola*) in Renaissance painting. Indian yellow, common in modern painting, is not earlier than the eighteenth century, and is easily recognized under the microscope. Another yellow substance which cannot be identified was employed in Pompeian paintings. It has transparent, hexagonal crystals and is perhaps the *sil lucidum* of Pliny. It was not used after Roman times and its presence is a proof of antiquity.

**The Pigments employed in Mediaeval Manuscripts.**—In *Archaeologia*, LXIV, 1913, pp. 315–336 (table), A. P. LAURIE discusses the pigments employed by the ancients, and makes a special study, based upon chemical analysis, of the different colors used by the painters of illuminated manuscripts. He publishes a table of all the colors used in English, French, Irish, Italian, Byzantine, Flemish and German manuscripts from the seventh to the sixteenth century.

**Unity and Diversity.**—In *R. Arch.* XXIII, 1914, pp. 39–58 (10 figs.), W. DEONNA discusses the methods adopted by artists of different ages and countries to represent different functions of one and the same being. Three principles are adopted: (1) The creation of monstrous forms in which the divers elements are fused; (2) the union of these elements by a convention, simple contact, a common garment, a chain or cord, an immaterial ray; (3) the representation of one preponderate element to which the others are joined as attributes.

**On Some Recent Articles.**—In *R. Arch.* XXII, 1913, pp. 335–352, W. DEONNA discusses several recent articles. He argues that the Zeus Stratios and similar figures possess numerous breasts as an indication of power and fertility, that two or more heads are given to statues to indicate the different powers, or the powers in different places, or at different times, of the same divinity, and that such representations among different peoples are due to natural similarity of ideas. He then discusses the crossing of the legs. This attitude was, in the Middle Ages, an attitude of royalty, symbolic of power, but originally had a magic significance. It was, therefore, improper for lesser folk. When royalty abandoned it, the notion that it was improper remained.

In antiquity the crossing of arms or legs had a magic meaning, then became improper, and then came to indicate grief; but by the fourth century B.C. crossed legs merely show nonchalance.

## EGYPT

**The Relief at Wadi Es Sâba Rigâle near Gebel Silsile.**—In *Sitzb. Mün. Akad.* 1913, x (20 pp.; 3 pls.; 5 pages of facsimiles), Fr. W. v. BISSING describes and discusses the relief in the rock of the Wadi Es Sâba Rigâle. Mentuhotep V, behind whom stands his mother, is receiving submission and homage from Intef, behind whom stands Achthoës. Probably Intef came with his troops against Mentuhotep, but found, as he came out of the pass, that he was faced by overwhelming forces. Peace was made by the intervention of Chety (Achthoës) and Mentuhotep's mother. The Intefs appear to have settled at Thebes. Notes on the inscriptions are added, among them some notes by Dr. H. KESS.

**Scarabs of Amenhotep III.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 252-260 (pl.), A. WIEDEMANN shows that there is a long series of scarabs of the time of Amenhotep III. The use of scarabs as a means of making known his religious feelings, his personal characteristics, and his famous deeds, to his subjects and to posterity, was quite in accordance with the usual practice of Amenhotep III. The most popular fact recorded on the king's scarabs was his marriage with Tii. Among the titles given to Amenhotep III the most interesting is that which connects him with the Aten; it is evidence that the Aten-cult did not arise after the accession of Amenhotep IV, but had already been planned in the time of Amenhotep III. Some Egyptologists have of late been inclined to overestimate the personal influence of Amenhotep IV over the religious movement of his time. We know no more about the personality of this king than we do about the other Pharaohs—that is to say almost nothing at all.

**A Naval Standard-Bearer of Amenhotep III.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 157-158, P. E. Newberry drew attention to a monument in the Liverpool Institute of Archaeology, which belonged to an officer of the royal barge of Amenhotep III. *Ibid.* XXXVI, 1914, p. 8 (2 pls.), J. CAPART discusses a statuette in the Musées Royaux du Cinquenaire à Bruxelles that is interesting in this connection as bearing inscriptions which give the names of this same boat and of others. The name of the person represented by the statuette appears to be Idnt. He was successively a standard-bearer or fan-bearer on several boats.

**The Art of Amenophis IV.**—In *Sitzb. Mün. Akad.* 1914, iii (19 pp.; 10 pls.; fig.), Fr. W. v. BISSING reproduces eight reliefs, the figures of Ramose and his wife (?), two wall paintings, and a sketch for a relief, all of which show the realistic style of Amenophis IV or its effect upon the style of artists under his successors.

**A New Text of the Ethiopian King Shabako.**—In *Or. Lit.* XVII, 1914, cols. 49-52 (fig.), W. M. MÜLLER publishes a scarab of Shabako that mentions conflicts with Asiatics. This may be an allusion to the conflict against the Assyrian king referred to in 2 Kings 17:4.



**The Ka an Ancient Totem.**—In *R. Hist. Rel.* LXVII, 1913, pp. 181–191, A. MORET argues that the *ka* of the Egyptians was originally a totem.

**Mummy-Labels.**—In *American Journal of Philology*, XXXIV, 1913, pp. 437–450, W. SHERWOOD FOX publishes nine mummy-labels preserved in the Royal Ontario Museum at Toronto.

**Demotic Tax-Receipts.**—In *S. Bibl. Arch.* XXXV, 1913, pp. 261–263 (pl.), H. THOMPSON publishes two ostraca relating to a tax which is new, no example of it having been published hitherto. The name of the tax is quite certain from a careful comparison of the two ostraca. The word is written out alphabetically; it is not an Egyptian word, and can hardly be anything but the transcription in demotic of a Greek word. It suggests some such word as *ἐπιλογή*, or *ἐδοχή*, but no taxes are known under these names.

**The Location of Alashia and Asy.**—In *Klio*, XIV, 1914, pp. 1–31 (map), G. A. WAINWRIGHT shows that Alashia lay on the coast of northern Syria north of Arvad. Asy was north of Alashia about the mouth of the Orontes. Copper is still to be found in abundance in these regions and elephants are known to have been there as late as the fifteenth century B.C. The exports of copper and ivory to Egypt can thus be explained.

**Egyptian Bronze Statuettes.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 239–262 (3 pls.; 10 figs.), FR. W. v. BISSING discusses a series of statuettes, dating them at the end of the Middle Empire or the beginning of the eighteenth dynasty, and subjoins a list of all the Egyptian bronze and copper statuettes known to him which can be closely dated.

**Terra-cottas in Egypt in Graeco-Roman Times.**—In *Faenza*, II, 1914, pp. 33–39 (3 pls.), A. GUERRA discusses Graeco-Roman terra-cottas in Egypt as set forth in the works of C. M. Kaufmann.

**Arabic Inscriptions in Egypt.**—In *C. R. Acad. Insc.* 1913, pp. 500–505, M. WIET reports the results of his attempts to collect the Arabic inscriptions in Egypt. In all, 397 were copied; 208 from Cairo, 116 from Upper Egypt and 73 from the Delta. Of these 314 were concerned with the erection of buildings, 72 were grave stelae, and 11 decrees. They date as follows: 13 from before the Fatimites, 15 from the Fatimite period, 6 from the time of the Ayyoubites, 180 from the Mamelukes, and 184 from the Ottoman occupation.

## BABYLONIA, ASSYRIA, AND PERSIA

**The Ancient Babylonian Dynasty of Kish.**—In *Or. Lit.* XVI, 1913, cols. 534–537, E. F. WEIDNER discusses a difficult passage in the list of ancient Babylonian dynasties recently discovered by Scheil. The second of the dynasties mentioned in this list is headed by the name of the queen Azag-Bau, and she is given a reign of 100 years. The remaining seven kings of the dynasty are given 92 years, which makes the total of the dynasty 192 years; but at the end of the dynasty we find the total given as 586 years. Peiser and Poebel have resorted to textual emendation to remove the difficulty. Weidner thinks that it is to be explained by mythological considerations. The number 586 is the synodical period of Venus, with whom the ancient queen Azag-Bau is identified. By subtracting from this number the historic 92 years of the other eight kings, the round number 100 is obtained for Azag-Bau.

**The Names of Two Kings of Adab.**—In *J.A.O.S.* XXXIII, 1913, pp. 295–296, G. A. BARTON states that in the winter of 1903–04 E. J. Banks discovered at Bismya the statue of an ancient king. It bears on its right upper arm the inscription: *E-SAR LUGAL-DA-UDU LUGAL UDNUN*. In an article in *A.J.S.L.* XXI, p. 59, Banks, in 1904, interpreted the inscription as follows: “(Temple) Eshar. King Daddu, King of Udnun.” The inscription must be read “Esar: Lugaldaudu, king of Adab.” Lugal-da-udu is the king's name. It is parallel to Lugal-ušum-gal, Lugal-pad-da, Lugal-šag-ga Lugal-temen-na, and other well known Sumerian names. The name of another king of Adab is given us in a vase inscription pictured by Banks, *Bismya*, p. 264. It reads, “Esar: Mêshitug, king of Adab.”

**Ašur-itol-ili-mûkin-apli, King of Assyria.**—In *R. Assyri.* X, 1913, pp. 197 f., V. SCHEIL defends the view that Ašur-e-til-ili-mûkin-apli is identical with Asur-itol-ili, the son of Ašur-banipal. In *Or. Lit.* XVII, 1914, cols. 55 f., F. E. PEISER shows that Ašur-itol-ili-mûkin-apli was the throne-name assumed by Esarhaddon as king of Babylon.

**A Pictographic Inscription from Babylonia.**—In *S. Bibl. Arch.* XXXVI, 1914, pp. 6–7, A. H. SAYCE publishes an inscription on a large seal-cylinder in the collection of M. Poché at Aleppo. The seal-cylinder is of black stone and of very early workmanship; about its genuineness there can be no question. It is said to have been brought from Babylonia. The inscription is an addition to the small list of primitive Babylonian texts in pictographic characters. He translates the inscription “Gift of A-gu [?], O god of the voice; bows 9, quivers (?) and poniards 14.”

**A Sumerian Prototype of the Hammurabi Code.**—In *Or. Lit.* XVII, 1914, col. 1–3, A. T. CLAY shows that it is now quite clear from a tablet in the Yale Babylonian Collection not only that the Code of Hammurabi was preceded in point of time by a Sumerian code, or codes, as has hitherto been maintained, but also, as has been naturally inferred, that the Babylonian lawgiver actually based his laws upon existing codes. The tablet referred to is said to have been found at Warka. Unfortunately it is not dated, but it is written in a script which makes it appear to belong to a time prior to Hammurabi. The tablet, while containing laws bearing upon certain of those in the Sumerian family laws which had come down in an Assyrian garb, but which are quite distinct, bears also upon the injury of pregnant women, the hire of boats and cattle, even making provision if a lion kills a hired ox.

**A Fragment of the Hammurabi Code.**—In *S. Bibl. Arch.* XXXVI, 1914, pp. 100–106 (2 pls.), S. LANGDON publishes a small fragment of a Neo-Babylonian copy of the Code of Hammurabi that has two laws which obviously refer to the transactions of merchants, and probably precedes, at no long interval, *Délégation en Perse*, Textes, 81, Rev. I, which is commonly numbered § 96. In any case, our fragment belongs somewhere in columns XXI–XXIII. The two §§ D, E, preserved at the end of Rev. I, are particularly interesting, since they show that the king sometimes granted a moratorium to his empire in periods of economic distress.

**A Letter of Hammurabi.**—In *Or. Lit.* XVII, 1914, col. 112 (fig.), W. SCHLEICHER publishes a letter of Hammurabi to Sinidinnam in which he mentions a certain Iluša-Mêr, “her god is Mêr.” This name is interesting as containing

the name of the Amorite god Mēr. The lady in question was apparently an Amorite favorite of the king.

**A New Fragment of the Gilgamesh Epic.**—In *S. Bibl. Arch.* XXXVI, 1914, pp. 64–68, L. W. KING states that among the texts acquired by the Trustees of the British Museum during the period of their latest excavations at Kouyunjik is one containing a new portion of the text of the Gilgamesh epic. The new fragment is from the upper left-hand corner of one of the large tablets on which the epic was inscribed, and it contains the beginning and a few lines from the end of the third tablet of the series, according to the accepted arrangement of this part of the epic. The text opens with a speech in which Gilgamesh, evidently wounded, is exhorted to entrust himself to Enkidu's guidance through the Cedar Wood. The manner in which Gilgamesh received his hurt must have been described in the closing part of the preceding tablet; and we now see that it was this misfortune which caused the two heroes to seek counsel from the great goddess Ninsun.

**A New Inscription of Sargon.**—In *S. Bibl. Arch.* XXXVI, 1914, pp. 24–34, S. LANGDON submits to an elaborate philological and historical investigation the new inscription relating to the eighth campaign of Sargon (714 B.C.) recently published by F. Thureau-Dangin.

**The Order of the Months in the Earliest Babylonian Calendar.**—In *J.A.O.S.* XXXIII, 1913, pp. 297–305, G. A. BARTON criticises a new criterion for determining the order of the months which Kugler has proposed in his *Sternkunde und Sterndienst in Babel*, Buch II, 2. Teil, 1. Heft, p. 213 ff. Many of the tablets have at the end of the account the words *BA-AN* or *GAR-AN* preceded by a numeral. Kugler holds that these numerals refer to monthly payments, and that the number refers to the payment of the month previous to that in which the tablet is dated. Unfortunately his induction is contradicted by much evidence that was in his hands when he wrote, and since his work appeared Dr. Hussey's important publication of Harvard tablets has given us a much larger number of texts by which to test Kugler's principle. When tested by all the available material, the theory utterly breaks down.

**The Month when the Star Barsag Sets.**—In *S. Bibl. Arch.* XXXVI, 1914, pp. 9–14, MISS E. PLUNKETT states that in the archives of Drehem the first month is called *Mas-azag-kur*, "month of the eating of tender kids, fit for sacrifice." The earlier pre-Sargonic name is *itu mul bar-sag e-ta-sub-a-a*, month when the star Barsag sets. This translation would establish the zodiacal theory of Babylonian and Assyrian month-names. There is no difficulty in identifying the constellation Bar-sag as that of the Ram, and explaining its cuneiform characters as relating to sacrifice and to animals "fit for sacrifice." To hold this opinion, however, necessitates the abandonment of one very generally held, namely, that the Babylonian year began, as a rule, even as early as the second millennium B.C., at the equinoctial season, whereas, at the early date dealt with in pre-Sargonic calendars, the constellation of the Ram was not invisible at the season of the spring equinox, but one, or it may be two, months earlier.

**The Ziggurat of Dour Charroukin.**—In *C. R. Acad. Insc.* 1914, pp. 163–178 (2 figs.), M. DIEULAFOY shows by mathematical calculation that the ramp of the ziggurat of Dour Charroukin maintained a uniform slope to the top, but that the space between the parallel stories of the ramp decreased with the ascent.



**The Goddess Ashima.**—In *Z. Altest. Wiss.* XXXIV, 1914, pp. 16–30, E. KÖNIG claims that the goddess Ashima, who is mentioned in 2 Kings 17: 30, and in the combination Ashima-bethel in the papyri from Elephantine, is to be connected with the Babylonian god Ishum who appears as the servant of the plague-god Nergal in the Ura myth and also in personal names of the period of the first dynasty of Babylon. He rejects the view that has frequently been advocated that she is a feminine form of the Phoenician god Eshmun.

**The Babylonian Word for Ghost in the Old Testament.**—In *Or. Lit.* XVII, 1914, cols. 108–110, F. PERLES shows that the Babylonian word *ekimmu* or *elimmu* occurs frequently not only in the Talmud but also in passages of the Old Testament.

**The Site of Marad.**—In *Or. Lit.* XVII, 1914, cols. 110 f., A. T. CLAY publishes an inscription that was added to the Yale Babylonian Collection in the spring of this year, which was reported to have been found at Wana-Sedoum. The inscription enables us to behold one of the foundation stones of Narām-Sin, which Nebuchadrezzar says he saw several thousand years later. It gives us the name of another son of Narām-Sin, who was patesi of Marad, namely, Libet-ili. By its help several lines of the inscription published by Scheil, *Délégation en Perse*, VI, p. 2, can be accurately restored. But especially does the inscription enable us to state definitely that Wana-Sedoum, where it was found, represents the ancient city Marad, because it refers to the building of the temple of Lugal-Maradda at Marad, and because the inscription of Nebuchadrezzar, which was also found at Wana-Sedoum, gives an account of the restoration of that temple.

**The Neo-Babylonian Measure Gú-zi.**—In *Or. Lit.* XVI, 1913, cols. 533–534, S. LANGDON states that contracts of the Neo-Babylonian period frequently mention the Sumerian word for “cup,” *gú-zi*. In most of the passages hitherto known to Assyriologists, the word designates an ordinary small cup, usually made of copper. Its value in the Babylonian metric system has been undetermined, and in fact it was not supposed to belong to the standard system of grain measurements. A text recently published by Waterman in the *A. J. Sem. Lang.* XXIX, p. 153, may perhaps aid in ascertaining the value of the *gú-zi*. The calculation which can be based upon this text appears to point to the value 10 *gú-zi* = 1 *ka*.

**The Aramaic Version of the Behistān Inscriptions.**—In *J.A.O.S.* XXXIII, 1913, pp. 281–294, L. H. GRAY shows that the value of the fragments of the Aramaic version of the Behistān inscriptions for solving some of the problems in the interpretation of these texts has recently been made evident by the identification of the Old Persian month Garmapada with Tammuz. These same fragments conclusively clear up two of the most difficult words in all Old Persian literature.

**Darius I.**—In *Der Alte Orient*, XIV, 4, pp. 1–36, J. V. PRÁSEK surveys the reign of Darius I of Persia, emphasizing his administrative reforms and the great development of his kingdom in times of peace.

**The Palace of Darius at Susa.**—In *C. R. Acad. Insc.* 1913, pp. 641–653 (fig.), M. PILLET shows that the principal courts of the great palace of Darius at Susa can be located with a fair degree of accuracy, although practically nothing of the building remains above ground. At certain seasons of the year the lines of the walls can be made out.

**The Daric and the Coins of Croesus.**—In *Klio*, XIV, 1914, pp. 91–112, K. REGLING undertakes to prove that the weight of the daric is 8.4 gr., not 8.3362 gr. as Weissbach thought. Absolute accuracy was impossible and the mint was allowed some leeway. With silver coins the variation was still greater. In Lydia in the time of Croesus, as in Persia, the relative value of gold to silver was as  $13\frac{1}{2}$  to 1. In Lydia twenty half shekels of 5.4 gr. were equivalent to one gold piece of 8.1 gr. The writer compiles a table of the weights of 48 double darics, 307 darics, and 3 fractions of a daric; also 508 Median silver sigli and 14 fractions of a siglos; 12 heavy gold staters of Croesus, and 8 fractions, as well as 44 of his light gold staters, and 13 fractions; 22 of his silver staters, 81 half staters, and 18 other fractions.

## SYRIA AND PALESTINE

**Palestinian Archaeology.**—In *Z. D. Pal.* V. XXXVII, 1914, pp. 60–93 (32 pls.), H. THIERSCH gives an elaborate report of all the excavations that have taken place in Palestine during the year 1913. This includes Shechem, Beth-Shemesh, Caesarea, Diban, Askalon, Alexandreion, unauthorized excavations, and the archaeological publications of the year.

**Megalithic Monuments West of the Jordan.**—In *Z. D. Pal.* V. XXXVII, 1914, pp. 20–44 (3 pls.; 3 figs.), P. D. MADER describes all the menhirs, cromlechs, and dolmens that are known to exist in Palestine west of the Jordan. These are more numerous than is commonly supposed, in spite of the numerous efforts of religious reformers to destroy such objects. They belong to the later stone age and the earlier metal age, and are contemporaneous with the "Cyclopean" Canaanite constructions that have recently been excavated. The dolmens seem to be entirely sepulchral monuments, not altars as has commonly been supposed.

**An Egyptian Contribution to the History of Palestine ca. 1500 B.C.**—In *Or. Lit.* XVII, 1914, cols. 103–105, W. M. MÜLLER translates a portion of the recently published St. Petersburg papyrus that contains a list of payments of beer and grain to Palestinian ambassadors made by Egyptian officials in the reign of Thutmose III. The Palestinian cities mentioned are Megiddo, Kinneroth, Akshaph, Shabbathon, Taanach, Rosh-el (?), Sharon, Ashkelon and Hazor.

**Higher Archaeology and the Verdict of Criticism.**—In *J. Bib. Lit.* XXXII, 1913, pp. 244–260, G. A. BARTON gives an elaborate discussion of recent efforts to discredit the higher criticism of the Old Testament by means of archaeology, and shows that these efforts are based upon misunderstanding, or misuse of the facts of archaeology. In reality the evidence of Oriental archaeology confirms at nearly every point the conclusions which have been reached by critics from the internal evidences of the Old Testament documents.

**The Ancient Language of Canaan.**—In *R. Bibl.* XI, 1914, pp. 37–59, P. DHORME continues the discussion of the language of Canaan begun in the previous number of the same journal, taking up the subjects of the intensive, causative and reflexive forms of the strong verbs and of the weak verbs.

**The Etymology of the Name Israel.**—In *Z. Alttest. Wiss.* XXXIV, 1914, pp. 1–15, E. SACHSSE claims that the original pronunciation of the name *Israēl*

which lasted down to the time of Hosea was Ye(š)arel instead of Yisrael. This meant "God is righteous," and is an evidence of the high antiquity of the ethical conception of God in the Hebrew religion.

**Genesis xiv.**—In *Z. Alttest. Wiss.* XXXIV, 1914, pp. 36–41, H. ASMUSSEN maintains that Genesis xiv is a political pamphlet of the period of the Babylonian exile. In opposition to the claim of the Neo-Babylonian monarchs to be the inheritors of the conquests of Hammurabi and other ancient kings of Babylon, the writer of this chapter represents Hammurabi as a vassal of the king of Elam, of whom Cyrus is the legitimate successor; and represents Abram as a conqueror who holds Palestine by the right of the sword.

**The Location of Sinai in Deuteronomy xxiii, 2–5.**—In *Z. Assyr.* XXVIII, 1914, pp. 206–241, K. DYROFF shows that in Deuteronomy 33 Sinai is not regarded as situated in the so-called Sinaitic Peninsula. It must have lain eastwards from Mt. Seir, or have been a part of Mt. Seir itself. In this poem Sinai and Seir are approximately synonymous.

**The Visionary Temple of Ezekiel.**—In *J. B. Archit.* XX, 1913, pp. 440–446 (2 figs.), G. S. AITKEN discusses the visionary temple of chs. 40–43 and 46 of Ezekiel, and offers a plan and an elevation.

**The KLMW Inscription from Zenjirli.**—In *Z. Morgenl. Ges.* LXVII, 1913, p. 684 (pl.), H. BAUER subjects to an elaborate examination the Phoenician inscription discovered by von Luschan in 1911 and published by Littmann in the *Sitzb. Berl. Akad.* 1911, pp. 976 ff. In this investigation he makes use of the results of all previous studies of this inscription.

**A Phoenician Religious Monument of the Persian Period.**—In *Mél. Fac. Or.* V, 2, p. 63–71, S. RONZÉVALLE publishes a relief now found in the museum at Constantinople that came from the village of Fī in the Lebanon. It represents a decorated plinth containing two bulls facing a tree. Above these a figure, clad in a Syrian robe with a girdle, adores a goddess seated upon a high throne supported on the side with a human-headed sphinx. The goddess wears the headdress of the Egyptian Hathor. This monument is of peculiar interest since religious remains before the Greek period are exceedingly rare in Palestine (see also G. Mendel, *Catalogue des sculptures grecques, romaines et byzantines*, I, No. 99, and R. Dussaud, *R. Hist. Rel.* LXVIII, 1913, pp. 62–68; 4 figs.).

**Nabataean Inscriptions.**—In Division IV, Section A of the *Publications of the Princeton University Archaeological Expeditions to Syria* (Leyden, 1914, E. J. Brill. 93 pp.; 2 maps; 147 figs.), ENNO LITTMANN publishes 107 Nabataean inscriptions, all found in the country east of the Jordan. They date from 33 B.C. to 124 A.D., but some of the undated ones may be still later. The inscriptions are funerary, architectural, dedicatory, honorary, and memorial; and a few are architects' signatures.

**A New Nabataean Inscription from El-'Ela.**—In *R. Bibl.* XI, 1914, pp. 265–269 (2 figs.), FATHERS JAUSSEN and SAVIGNAC report the discovery of a Nabataean inscription that mentions Yahyā, son of Šim'un. It seems to have been set up by some member of a Jewish colony.

**The Princeton Expedition to Syria.**—In *Publications of the Princeton University Archaeological Expedition to Syria*, Division II, Section A, Part 4 (Leyden, 1914, E. J. Brill, pp. 214–295, map, 9 pls., 70 figs.; Appendices, pp. xxvii–xliii, 40 figs.), HOWARD CROSBY BUTLER continues the publication of the



architectural remains of Southern Syria, discussing in detail the buildings of Bosra, the largest of the ruined cities of the Hauran. Numerous reproductions of photographs and architectural drawings accompany the text. In Division III, Section A, Part 4 (pp. 225-270; 94 figs.), ENNO LITTMANN, DAVID MAGIE, Jr., and DUANE REED STUART publish 78 Greek and Latin inscriptions from Bosra.

**Forged Antiquities from Syria.**—In *B. Soc. Ant. Fr.* 1913, pp. 330-335 (2 figs.), A. HÉRON DE VILLEFOSSE calls attention to forged antiquities which have been produced in large numbers in Syria in recent years. They are chiefly small objects or utensils of bronze or terra-cotta with inscriptions upon them. He mentions especially a silver cup with the letters SMGMPPRR taken from *C.I.L.* IX, 6083, 125; and a bronze sword from Damascus having upon one side several figures, and on the other a long inscription in two lines which is a garbled copy of *C.I.L.* III, 6741.

**Notes on Coins of Antioch.**—In *B. Soc. Ant. Fr.* 1913, pp. 308-312, A. DIEUDONNE calls attention to certain discrepancies in the number of times the *tribunicia potestas* and the consulship were held by some late emperors as shown by the coins of Antioch. For example the coins indicate that both the older and the younger Philip were consul four times, but other sources give three consulships for the father and two for the son. So, too, there are difficulties in regard to Trebonianus Gallus and Volusianus. How these are to be explained is not clear.

## ASIA MINOR

**A New Decipherment of the Hittite Hieroglyphs.**—In *Archaeologia*, LXIV, 1913, pp. 1-144, R. C. THOMPSON presents a new decipherment of the Hittite hieroglyphs. During the excavations at Carchemish in 1911 he noticed the recurrence of an elaborate sign and conjectured that it might stand for *gar*, i. e., the first syllable of Carchemish (Gargamiš) and the last syllable of the name of the king Sangar. The sign for the nominative was known. By some experimenting it seemed likely that four small rectangles side by side stood for *san*, that a foot was *g* or *k*, and so on. These interpretations were subsequently confirmed. In this way, largely by means of proper names, many other signs were deciphered which make possible tentative translations of the inscriptions. The writer attempts this for the texts in Messerschmidt's *Corpus*, most of which relate to the making of alliances. The language he thinks is Indogermanic. He appends a list of 127 signs with their values as far as he has been able to determine them.

**Hittite Burial Customs.**—In *Ann. Arch. Anth.* VI, 1914, pp. 87-98 (9 pls.), C. L. WOOLLEY discusses Hittite burial customs, dividing them into six periods. In Period I, dating from neolithic times, the bodies were set upright in urns which were placed beneath the floors of the houses. Above them were flint and obsidian implements and painted pottery. In Period II (First Bronze Period), there were cist graves made of large rough slabs. The body was placed on its side and with it bronze weapons and vases, especially the "champagne-glass" type. As many as sixty of these vases were found in a single grave. In Period III (before 1750 B.C.), the burials were similar, but without the "champagne-glass" vases. Three Sumerian seal cylinders were found in

graves of this period. In Period IV (ca. 1750-ca. 1100 B.C.), represented by tombs at Amarna, "ring-burnished" pottery was common, but painted vases rare. Bronze pins of various types, double-edged daggers with three ribs, etc., came to light, but no seals. In Period V (ca. 1100-605 B.C.), which may be divided into two parts, the first down to the capture of Carchemish by Sargon in 718 B.C. and the second between this date and the destruction of the city by Nebuchadnezzar in 605 B.C., Cypriote and island pottery was common as well as bell craters of local make painted in Cypriote style, Egyptian amulets and scarabs, and Hittite cylinder seals. The cinerary urn was of the usual shape and generally unpainted. It was covered with a saucer-shaped vessel, above which was placed an inverted bell-crater or a terra-cotta bath. Small objects were deposited with the bones. Iron was in use for weapons. The writer imagines a peaceful invasion of Carchemish and Northern Syria by a people speaking Hittite about the beginning of the eleventh century. Period VI (the Persian Period) extends from 605 to the fourth century B.C. and is represented by the cemetery of Deve Hayuk.

**The Sun-Goddess of Arenna.**—In *Ann. Arch. Anth.* VI, 1914, pp. 109-115 (3 figs), J. GARSTANG discusses the Egyptian description of the Hittite seals on the treaty made by Ramses II and Hattusil II about 1271 B.C. These show that the chief god of the king's people was Teshub, and the chief goddess an aspect of Ishtar. At the queen's home, Arenna, the chief goddess, who was superior to the chief god Teshub, was a local type of Ishtar-Cybele with important solar attributes. The writer would identify Arenna with the classical Comana. On coins attributed to Comana of Pontus, Ma-Bellona is shown with the rays of a solar divinity, and he argues that she really represents the sun-goddess of Arenna.

**Sculptures from Malatia.**—In *Ann. Arch. Anth.* VI, 1914, pp. 116-118, J. GARSTANG discusses three sculptures from Malatia now in Constantinople. One represents a local priest-king making offering and sacrifice to the local Teshub who stands on the back of a horned animal. A second shows a local priestess making oblation to a winged Hittite deity who stands upon a thunder-bolt. This deity, who is placed fifth in order of precedence at Boghazkeui, is perhaps an aspect of Ishtar. On a block of stone found last year is another oblation scene in which the god is dressed like the worshipper and carries a reversed *lituus*. This seems to be a new divinity in the Hittite pantheon.

**The Antiquities of Pergamon.**—Volume I of the *Allertümer von Pergamon* (1913) with the title *Stadt und Landschaft*, contains, besides a geographical and historical account of the district by A. Philippson and C. Schuchhardt and a description of the water-works by F. Graeber, the history of the excavations and the history of the city as revealed through the excavations, these both by Alexander Conze, who has taken the leading part in the work during the many years that it has been going on, both under the Royal Museums and under the German Archaeological Institute, outliving many younger participants. (*Arch. Anz.* 1913, cols. 474-475.)

**Hellenistic Fortifications.**—A special study of fortifications in Caria and Ionia, made by F. Krischen in the spring of 1913 and reported at the November meeting of the Berlin Archaeological Society, brought out some additions and corrections upon what was known of Cnidus, Halicarnassus, Priene, Iasus, Samos, and some other less important sites. Most of the walls are

Hellenistic. At Iasus, the ring wall on a height opposite the city proved to be not an earlier settlement, but a sort of field camp for an army, without houses. (*Arch. Anz.* 1913, cols. 476-477.)

**Finials from the Erythraean Peninsula.**—In *Jh. Oest. Arch.* I. XVI, 1913, cols. 57-60 (2 figs.), J. KEIL publishes a stone at Usun Kuju on the Erythraean peninsula shaped something like the keystone of an arch. On the front at the top is a leaf moulding, below which is a bead moulding. This continues down each side to the bottom of the stone. Within the bead moulding is a lotus chain on each side, and at the bottom and in the upper corners palmettes. The stone dates from the end of the sixth century B.C. Other stones of similar shape found in the vicinity suggest that they were finials, or the crowning members of grave stelae.

**Inscriptions from Loryma.**—In *American Journal of Philology*, XXXIV, 1913, pp. 451-460, T. LESLIE SHEAR publishes nine inscriptions from Loryma and the vicinity. All but one are short. The long inscription was first published in *B.C.H.* 1886, pp. 252 ff, but some corrections in the text are now made.

**Countermarked Coins of Asia Minor.**—In *Num. Chron.* 1913, pp. 389-398, J. G. MILNE examines a hoard of copper coins of Cyne, a number of which are countermarked, and concludes that the marking was done by the magistrates of the issuing city themselves, and at the time of issue of the next series; but that it was not either to demonetize or to legitimize the earlier coins. A series of copper coins of the types of Alexander the Great, found at Ephesus, show countermarks on the anonymous coins, which Mr. Milne believes were impressed by Lysimachus during his sway in Ephesus, in order to authorize the circulation of these earlier minted pieces. Those which bear the name of Alexander, being sure of currency, are not countermarked.

**A Cilician Find of Coins.**—Among the possessions of the late Professor Haynes was found a packet of coins which E. T. NEWELL, who describes it (*Num. Chron.*, 1914, pp. 1-33; 4 pls.) thinks, on the basis of internal evidence only, was a single hoard buried in Cilicia about 380 B.C. Geographically the coins range from Syracuse to Persia, and some are to be ranked as rareties. Of the total of 141 coins, 114 are marked by chisel cuts, many of them not by one but by several furrows, where one would have been enough as a "test cut," to determine whether the silver coin had a copper core. Mr. Newell is inclined to think that these cuts were made by authority of Pharnabazus to demonetize the coins preparatory to a new issue, but that somehow these particular pieces escaped the melting-pot.

**Unidentified Coins of Pontus.**—In *R. Num.* 1913, pp. 285-313 (4 pls.), AGNES BALDWIN discusses the small series of bronze coins with a head in a leather helmet (sometimes only the helmet, or a bow-case, or a rose) on the obverse, and an eight-pointed star on the reverse. She agrees with the theory which regards them as coins of Pontus, but cannot locate them more definitely. A list of forty-six is given. All date from the time of Mithridates Eupator (120-70 B.C.).

**The Silver Coinage of Cyzicus.**—The silver coinage of Cyzicus in its chronological development is discussed by H. VON FRITZE in *Nomisma*, IX, 1914, pp. 34-56 (2 pls.), and the connection of the issues with historical events carefully worked out. In the first of two supplementary notes the writer vigor-



ously combats some utterances of C. F. Lehmann-Haupt (*Klio*, XIII, pp. 119 ff.) about standards, and in the second contests as actively against the attempt of A. J. Evans (*Num. Chron.* 1912, pp. 37 ff.) to defend the exploded (cf. *Nomisma*, I, pp. 19 ff.) belief that Φ and Γ on coins of Terina are artist signatures.

**Coins of Nicopolis in Armenia.**—In *R. Ét. Anc.* XVI, 1914, pp. 133–158 (12 figs.), T. REINACH shows that a group of coins with the name of Nicopolis and the head of Trajan came from Nicopolis in Armenia. The dates 34 and 42 found on some of them are calculated from a local era. This he proves to have been the time when Armenia Minor became part of the Roman empire, and he shows that that occurred in the year 72 A.D. Three bronze coins of Aristobulus III came from this same town. The writer gives a sketch of the life of Aristobulus who was born about 15 A.D., was the husband of Salome, and died about the year 92.

## GREECE

### • ARCHITECTURE

**The Origin and Form of the Mycenaean Column.**—In *Jb. Arch.* I. XXIX, 1914, pp. 1–16 (7 figs.), M. MEURER traces the origin of the stone column tapering toward the bottom and with cushion-shaped capital, as seen on the Lion Gate and elsewhere at Mycenae, from primitive wooden tent-stakes—a typical example of the adapting of inherited forms to new materials and conditions. The evidence for the various steps in the process, partly direct and partly indirect, includes reliefs of the tent of Sennacharib, the Minoan wooden columns resting on stone bases without being attached, and various examples of the change of a free-standing upright into a support, as in Egyptian and Ionic columns. The practical reasons for the downward taper, as well as its aesthetic effect, may be compared with that of the legs of tables and chairs, although the round columns of this shape do not appear as corner supports, the square pillar being preferred in such places, at least in Crete. The gradual change of the Mycenaean torus capital into the Doric can be traced in the early examples at Paestum and Selinus. The projections seen on the capitals of columns in Minoan frescoes, which have been taken for symbolic double-axes, are really large knobs, seen in profile, for attaching the heavy curtains by which the open spaces of colonnades were closed when needed; and the large glazed-pottery knobs attached to square plates, which have been found in Assyrian palaces, served a similar purpose for wall tapestries. Portières and window blinds rolled on cylinders quite in modern fashion, are also seen in Egyptian and Assyrian art.

**The Hypaethral Temple.**—In *Berl. Phil. W.* February 7, 1914, cols. 188–192, G. T. HOECH discusses the passages in Vitruvius which have to do with the hypaethral temple and concludes that the expression simply means a temple with side colonnades.

**The Banquet Pavillion of Ptolemy Philadelphus.**—Athenaeus (V, pp. 196a–197c) has preserved the description by Callixenus of the great pavillion erected by Ptolemy Philadelphus for the banquet at a great festival at Alexandria. In *Das Symposion Ptolemaios II* (*Abh. der phil.-hist. Klasse der kgl. Säch.*

*Gesellschaft der Wiss.* XXX, No. 2. Leipzig, 1914, Teubner. 188 pp.; 3 plans; 51 figs. 8vo. M. 9), FRANZ STUDNICZKA attempts a reconstruction of this building and discusses its details. Other tents or temporary structures erected for banquets are also considered.

## SCULPTURE

**Archaic Sculptures of the Acropolis.**—The publication by H. Schrader, for the Austrian Archaeological Institute, of the pre-Persian sculptures in marble of the Acropolis Museum, *Auswahl archaischer Marmorsculpturen im Akropolis-Museum* (17 large heliogravures, 3 colored plates and text), makes it possible even for the unprofessional reader to appreciate the beauty and dignity of the work of Athenian artists during the half-century preceding the Persian Wars, and the efforts through which they achieved their success. (*Arch. Anz.* 1913, col. 474.)

**The Sculptures and the Restoration of the Temple at Assos.**—In *R. Arch.* XXII, 1913, pp. 359–389 (2 figs.), F. SARTIAUX continues his discussion of the temple at Assos (see *A.J.A.* XVIII, 1914, p. 210). He treats successively of the subjects (mythological scenes, combats of animals, decorative groups), the technique of sculpture in andesite (the coarse, granular stone of which the temple is built), and the types and style, the art and date of the sculptures. The style is akin to, but not identical with, the known Ionic styles. The type of centaur with human forelegs, the heavy proportions of the human figures, and numerous details show that the sculptures belong to the sixth century, probably between 550 and 530 B.C. They are powerful, simple, harmonious, and full of life. They are among the fine works of archaic sculpture. *Ibid.* XXIII, 1914, pp. 191–222 (17 figs.), the restoration is discussed. It is found that the intercolumniations in the façades were unequal, those in the middle being larger than those at the ends. The following distribution of the sculptured slabs of the architrave is proposed: One façade (from left to right), four centaurs (Louvre, *Cat. No. v.*) five centaurs (Louvre, *Cat. No. vi.*), Heracles and centaurs (Boston, *Cat. No. iii.*), missing slab, four centaurs (Constantinople, *Cat. No. iv.*); for the other façade, two sphinxes (Constantinople, Louvre, *Cat. No. viii.*), missing slab, Heracles and Triton (Louvre, *Cat. No. ii.*), banquet (Louvre, *Cat. No. i.*), two sphinxes (Boston, Constantinople, *Cat. No. vii.*). The groups of animals are assigned to the sides of the temple.

**The Phaedimus Base.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 86–102 (10 figs.), F. EICHLER publishes a study of the stepped base in the National Museum at Athens bearing the name of the sculptor Phaedimus. The two feet still attached to it show that it once supported a female statue about 1.50 m. high. On stylistic grounds this must be dated shortly before the middle of the sixth century B.C. He also points out that there are traces of two letters (perhaps Ol) above the word *παῖδες* in the inscription, so that the restoration proposed by H. W. Smyth (*Amer. Jour. of Philology*, 1891, p. 221) must be modified.

**Athena with an Owl.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 1–32 (pl.; 17 figs.), H. SCHRADER publishes a relief in the Palais Lanckoroński in Vienna representing Athena, standing and holding in her extended right hand a little owl. (Fig. 1). The goddess wears a Corinthian helmet and a Doric chiton without the aegis; and under her arm is part of a spear, the rest of which was

apparently painted in. In the middle of the relief is her shield, adorned with the gorgon's head leaning against a herm. The writer regards this as an Attic work of about 465 B.C., and compares with it the "Mourning Athena." The slab is about 0.74 m. high and 0.484 wide.



FIGURE 1.—ATHENA; RELIEF IN VIENNA

**Phidias and Colotes.**—A. FRICKENHAUS takes up anew the authorship of the Parthenon sculptures (*Jb. Arch. I. XXVIII*, 1913, pp. 341-362; 6 figs.) and defends the old view, which was seriously questioned by O. Puchstein in 1890, that the frieze and the pediment figures were designed, if not executed, by the master himself. His arguments are based largely on the building records as recently interpreted by W. B. Dinsmoor (*A.J.A.* 1913, pp. 53 ff.); on the traditions preserved by Pausanias, Plutarch and others as to the activity of Phidias in Elis and at Olympia after his banishment from Athens in 432, and on a study of three figures, which have all been recognized as closely related to the Parthenon sculptures. These are the Medici torso of Athena in the *École des Beaux Arts* at Paris, the Aphrodite from Venice now at Berlin, a draped figure with left foot on a tortoise, and the Dresden Zeus restored by Treu. They all appear to go back to chryselephantine originals, and these originals he finds in the Aphrodite Urania of Phidias made for the temple of the goddess



at Elis, the Athena of the Elian state temple of that goddess, by Colotes, and an Asclepius also made by Colotes, for the seaport of Elis, with a possible marble Zeus at Olympia as an intermediate step. Colotes himself, a native of Elis, became the pupil and assistant of Phidias only when the latter came to Elis after 432, and his work closely resembles the latest work that his master had done before leaving Athens.

**The Interpretation of the Frieze of the Parthenon.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 209–223, A. v. PREMERSTEIN criticises O. Walter's discussion of the central scene of the frieze of the Parthenon, *ibid.*, pp. 145 ff. and supports with further arguments the theory advanced by him in *Jh. Oest. Arch. I.* (XV, 1912, pp. 1 ff.) that the frieze represents the forming of the procession in the Agora, that the gods are to be imagined as watching it there, that the central scene takes place in the workshop of the peplos which is being folded, and that the girls with the stools are *διφροφόροι* about to join the procession.

**A Fifth Century Statue of a Strategus.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 263–284 (pl.; 6 figs.), MARGARETE BIEBER publishes a headless statue in Cassel clothed in a thin *exomis* with a himation falling over the left shoulder. The costume, worn by Ares on a neo-Attic puteal in Naples and by warriors in general in Greek works of art from the fifth century down, suggests that the statue represents a general. The style is that of the second half of the fifth century, B.C., and the statue is possibly an original of that date.

**The So-called Suppliant of the Barberini Palace.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 57–77 (6 figs.), F. HAUSER shows that the half-reclining figure of a woman, fully draped, in the Barberini Palace, represents the Pythian priestess. Her foot originally rested against the Omphalos, and in her right hand she held a serpent. The figure is a copy of a fifth century original which once formed part of a pediment group.

**Girl Extracting a Thorn from Her Foot.**—An investigation prompted by the finding of the torso of a terra-cotta statuette in excavations at Heddernheim in 1912 has brought together a number of examples of a figurine made in the ceramic factory of Tiberius at Toulon, which represent a young girl, nude and in the attitude of the familiar "Thorn extractor." The boy's figure, originally a work in bronze of about 460 B.C., after a long period of neglect, became very popular in Hellenistic times, which were more congenial to its genre spirit, and gave rise to numerous imitations, as peasant, negro, Eros, satyr, shepherd, etc., and it is not improbable that the motive was transferred to a girl's figure also at that time, although the traditions of its occurrence, in bronze or fresco, before the time of the Gallic terra-cotta are not very well authenticated. The incident suggests that works in themselves of small artistic value may be of much interest for the history of art. (K. WOELCKE, *Jb. Arch. I.* XXIX, 1914, pp. 17–25; 10 figs.)

**A Missing Torso of Aphrodite.**—In *R. Arch.* XXIII, 1914, pp. 250–252 (3 figs.), MARGARETE BIEBER calls attention to a torso of Aphrodite, known as the "Venus of Cassel," which is not at Cassel and is now known only from casts. The original was of the fourth century B.C. and may be considered a direct predecessor of the "Venus de' Medici."

**Dionysus and Eros.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 107–117 (2 figs.), P. DUCAT argues that the unfinished group of two figures found in 1888 near the Olympieum in Athens and interpreted by Koumanoudis as Dionysus and

Ampelus is really a copy of a Dionysus and Eros of Thymilus (cf. Pausanias, I, 20, 2). He enumerates twelve other replicas.

**A New Fragment of the Medicean Crater.**—In *Jh. Oest. Arch. I. XVI*, 1913, pp. 33–57 (6 figs.), F. HAUSER points out that a fragment of a marble relief representing the head and chest of a youth in chiton and helmet formerly in the Gréau collection and now in the possession of Count von Liechtenstein in Vienna, really belongs to the Medicean crater in the Uffizi Palace. It is the upper part of the figure restored with his head covered by a himation. The writer argues that the scene on the base represents the Greek chiefs before the Trojan war consulting the oracle at Delphi.

**The Greek Sculptures in the Museum at Cassel.**—A recent thorough examination of the ancient marbles in the Cassel museum has been followed by a removal of modern additions and separation of parts not belonging together, with the result that the number of ancient works represented is much increased and their aesthetic effect immeasurably improved. The changes made in the case of the Cassel Apollo, the Lemnian Athena, the "Giustiniani" and "Hephaestia" heads of Athena, the Polyclitan Diadumenus, Boxer, and Oil-pourer, a Praxitelean youthful torso and the later head of a satyr that had been associated with it, and the various replicas of the Dresden Artemis, are described and illustrated by MARGARETE BIEBER (*Arch. Anz.* 1914, cols. 1–32; 19 figs.). A brief history of the collection relates how it was founded in the seventeenth century with the booty brought home from Athens by Hessian soldiers who had been there helping the Venetians to blow up the Parthenon, and was added to, through purchase and excavation, by successive Landgraves, especially by Friedrich II, in 1777. The restorations which have now been removed, some of them so clever as to have deceived experts like Furtwaengler, were made and remade at various times, in Italy by Cavaceppi and others, at the time of the removal of the treasurer to Paris in 1807, and when they were brought back to Cassel in 1815 and 1816.

**Lysippus.**—Under the title *L'Attività artistica di Lisippo ricostruita su nuova base* (Rome, 1914, E. Loescher & Co. 171 pp.; 31 figs.), ADA MAVIGLIA makes a study of Lysippus in an effort to determine more exactly the characteristics of his work. She denies that the Apoxyomenos of the Vatican is a replica of his famous statue, but believes that a copy of it exists in the Apoxyomenos of Florence.

## VASES AND PAINTING

**The Cretan Filler.**—In *Jh. Oest. Arch. I. XVI*, 1913, pp. 78–85 (11 figs.), H. THIERSCH shows that the Cretan filler, or pointed vase with a hole at the bottom, developed from a cup made from a bull's horn. This is clear from early horn-shaped vases of terra-cotta from Cyprus. Horns and horn-shaped vessels were used in Roman times as funnels and he thinks the early Cretan vessels were used for the same purpose, although it is possible that they were used in religious rites. Attention is called to the use of the drinking horn in northern Europe.

**Hera Chained to Her Throne.**—In *Jh. Oest. Arch. I. XVI*, 1913, Beiblatt, cols. 59–64 (2 figs.), H. THIERSCH calls attention to a white knot from which tiny bands extend in the lap of the seated Hera on the François vase, and



argues that the artist intended to represent Hera fastened to her throne by the devices of Hephaestus. The position of her hands can thus be explained.

**Orpheus and Aegistheus.**—G. Loeschke's interpretation of the death of Orpheus shown on certain vases of the severe-fine style as due to a madness through which the Thracian women, surprised at a secret ceremony in the mountain, mistook the singer for their intended victim (see *A.J.A.* XVIII, p. 218), is declared to be unwarranted by the details of the pictures in question. Altar and basket, the necessary furniture of a sacrifice, are lacking; and all the weapons used are household utensils or such as women at home could easily lay their hands on. The fifth-century version of the myth was rather that Orpheus beguiled the men of Thrace to abandon their homes and women in following him,—hence the rage of the women and their ferocious revenge. Equally unwarranted is the view published by E. Robinson twenty years ago and now repeated by Loeschke, that a familiar scheme of the murder of Aegistheus is used for the death of Orpheus on a stamnos in the Boston Museum of Fine Arts (No. 419). The lyre and the youthful appearance of the victim do not make him an Orpheus, but only show that some painter ventured upon a characterization of Aegistheus that was unusual, but by no means inconsistent with the accepted facts of his life. (F. HAUSER, *Jb. Arch. I.* XXIX, 1914; pp. 26–32; 5 figs.)

**Theseus and Procrustes.**—Two pictures of Theseus attacking a wounded giant with a double-headed weapon—one repeated on both sides of a scyphus in the Hermitage and the other on a vase in private possession at Athens—are closely related and should both be interpreted as the slaying of Procrustes with his own weapon, the hammer. Sciron, to whom this scene has sometimes been referred, was killed either by being thrown from the rocks or by a blow on the head with his own wash-basin, the basin and the tortoise being his special attributes. (O. WASER, *Arch. Anz.*, 1914, cols. 32–38; 3 figs.)

**A Lecythus in St. Petersburg.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 103–107 (pl.; fig.), O. WALDHÄUER publishes a white lecythus (0.375 m. high) in the Hermitage at St. Petersburg upon which Artemis is depicted feeding a swan. The drawing is archaic, but very fine. The writer compares it with the "Idas-Marpessa psycter" in Munich, and concludes that it is an early work of Duris.

**The Question of Burning Burial Mounds.**—A brief re-statement of the questions raised by Hauser, Durm, Engelmann, and others, in recent discussions of representations of tumuli and of the objects seen on top of them, especially on the Clazomenian sarcophagus in Leyden with the scene of the sacrifice of Polyxena and the Vagnonville vase, is made by E. PFÜHL in *Jb. Arch. I.* XXIX, 1914, pp. 33–36.

**The Chronology of Later Greek Vases.**—In *Rend. Acc. Lincei*, XXII, 1913, pp. 525–546, P. DUCATI discusses the chronology of vases of the type of the hydria of Meidias. These in spite of the arguments of F. Hauser, V. Macchiore, and G. Cultrera, he still places (see *Ibid.* 1911, pp. 248–266) in the last two decades of the fifth century B.C., with which chronology Pellegrini, Paribeni Grenier and Bushor agree. The question is one of importance, he thinks, not only as defining exactly an epoch in Greek ceramics but as bearing on the whole cultural and artistic history of Athens at the close of the fifth century and as casting light on the archaeological strata not only of Greek but of Italo-Etruscan necropoleis and on the development of the ceramic art as trans-



planted to Italy. Ducati accepts most of the theses of Nicole but draws different conclusions. He agrees: (a) that the disastrous close of the Peloponnesian war cannot have put an end to the activity of the potteries of Athens; (b) that the succession, vases of Meidias, vases of Kertsch, vases of Alexandria is correct, but he thinks that the chronological and artistic interval between the first two is greater than that between the last two, and also that the vases of Kertsch should be dated back to 375 B.C., instead of 350 B.C.; (c) with the importance of the fact that the Delian tombs (prior to 425) show no connection with the vases of Meidias; (d) that the Meidias vases show the influence of Zeuxis and Parrhasius rather than of Polygnotus. But he thinks that this influence was exerted almost immediately, not after the lapse of twenty or thirty years, or rather that both were synchronous manifestations of the same spirit, not as in the case of later vase painters who servilely copied the pictures of Polygnotus. A positive argument he finds in the fact that vases from Felsina, stylistically later than the vases of Meidias, must go back to 380 B.C., some time prior to its conquest by the Gauls. The relation of these vases to the Apulian vases of Ruvo (Ruvo III of Macchioro) is fully discussed, and a chronological division of Attic vase-painting from 480 B.C.-310 B.C. into seven periods proposed, four of twenty years each in the fifth century, and three of thirty years each in the fourth century. Four or five striking specimens of each class are named.

**Scenes of the Trojan Epic Cycle on Clazomenian Sarcophagi.**—In *R. Arch. XXIII*, 1914, pp. 223-236, CHARLES PICARD discusses scenes of the *Doloneia*, the Meeting of Menelaus with Helen and the Sacrifice of Polyxena on Clazomenian sarcophagi. On the Berlin sarcophagus (Joubin's No. 21) he finds that Menelaus attacking Helen is restrained by Aphrodite, Odysseus is held back by Peitho, and the Dioscuri approach from the sides. The Sacrifice of Polyxena is represented on the Leyden fragment (cf. *Jb. Arch. I. XXVIII*, 1913, pp. 58-60, pl. III; *ibid.* p. 272 and p. 274). The *Doloneia* is a late part of the *Iliad*, the literary sources for the Meeting of Menelaus with Helen and the Sacrifice of Polyxena are the *Cypria* and the *Iliou Persis*. The painters of the Clazomenian sarcophagi were, then, apparently inspired especially by the later epics.

## INSCRIPTIONS

**The Building Accounts of the Propylaea.**—In *Ath. Mitt. XXXVIII*, 1913, pp. 225-230 W. BANNIER discusses the new fragment of the building accounts of the Propylaea published by Woodward (*B.S.A. XVI*, 1909-10, p. 199), and makes some suggestions as to the order of the fragments.

**The Attic Quota Lists.**—A new examination of the fragments of the quota lists for the years 439-8 to 432-1, which revealed the remains of letters on one face of a fragment hitherto thought to be blank, shows that these accounts were all inscribed on one and the same slab which was sawn in two in Byzantine times. The front face contained the lists of the sixteenth to eighteenth years, the back those of the nineteenth to twenty-first years, the left end those of the twenty-second year, the right end those of the twenty-third year. (D. FIMMEN, *Ath. Mitt. XXXVIII*, 1913, pp. 231-238.)

**The Author of the Hymns with Musical Notes at Delphi.**—In *C. R. Acad. Insc.* 1913, pp. 529-532, G. COLIN shows that the second hymn with musical

notes in honor of Apollo at Delphi was composed by an Athenian cithara player, Limenius, son of Thoinus. Limenius is also mentioned in inscription No. 47. The first line of the hymn should be restored: [παῖα]ν δὲ καὶ π[ροσό]διον εἰς τ[ὸν θεόν, δ' ἐπό]ησε[ν καὶ προσεκυθάρισε]ν Διμήν[ιος Θ]οῖνο[ν Ἀθηναῖος]. The hymn probably dates from the year 138 B.C. Limenius was probably the author of the first hymn also.

**A Dedicatory Epigram of an Athenian Ephebus.**—A dedicatory inscription of an Athenian ephebus inscribed in Roman imperial lines, is published by T. SAUCIUC, in *Ath. Mitt.* XXXVIII, 1913, pp. 283-288.

**Attic Inscriptions.**—In *Jh. Oest. Arch. I.* XVI, 1913, Beiblatt, cols. 37-56 (5 figs.), J. SUNDWALL publishes five fragmentary Attic inscriptions in the Epigraphical Museum at Athens. They are inventories.

**Attic Inflections in Inscriptions.**—In *Berl. Phil. W.* March 14, 1914, cols. 349-352, H. MELTZER calls attention to various grammatical forms found in Attic inscriptions.

**Inscriptions on the Stelae of Pagasae.**—A résumé of the inscriptions upon the stelae found at Pagasae by Arvanitopoulos is given by A. REINACH in *R. Ép.*, N. S., II, 1914, pp. 126-129.

**An Epigram from Miletus.**—In *Hermes*, XLIX, 1914, pp. 314-315, A. REHM makes a new restoration of the epigram from Miletus (*Milet*, III, No. 164) beginning Τηλεφίδαί σε ἔστεψαν.

**A Building Inscription from Mytilene.**—A Greek building inscription from Mytilene (*I.G.* XII, 2, No. 10) is restored by H. LATTERMANN (*R. Ép.*, N. S., II, 1914, pp. 1-16) who finds it to be part of a larger inscription describing the erection of a *templum in antis* with πρόδομος and δπισθόδομος, and giving the measurements of many details.

**Greek Inscriptions in Liverpool.**—In *Ann. Arch. Anth.* VI, 1914, pp. 99-108, H. A. ORMEROD makes a new study of four Greek inscriptions long preserved in the museum of the Liverpool Royal Institution. Three of them, cut on a single block of marble, came from Xanthus; the fourth apparently from Halicarnassus. The writer is able to correct the versions of Kirchhoff (*Monatsberichte d. k. Preuss. Akad. der Wiss. zu Berlin*, 1865, pp. 611-614) and of Boeckh (*C.I.G.* 2655).

**The Founder of Dorylaeum.**—In *Jh. Oest. Arch. I.* XVI, 1913, Beiblatt, cols. 71-76 (fig.), J. WEISS collects eight Greek inscriptions which with a military diploma in Latin of the year 233 A.D. bear upon the tradition that Dorylaeum (Eski-schehir) was founded by Acamas, the son of Theseus.

**Incised Inscriptions on Vases.**—In *Ath. Mitt.* XXXVIII, 1913, pp. 193-202, P. WOLTERS reads the inscriptions scratched on the rim of a black-figured Boeotian cylix (Nicole, *Cat. Vas. Mus. Nat. Ath.* Suppl. No. 904) as Φερ(τ)αλά καλά and Κυλ(λ)οαρία ἐμὶ. The reading Φερταλά, in place of Nicole's φειάλα does away with the necessity of explaining why a cylix was designated a φιάλη. He adds several examples of names of vases inscribed on the vases themselves to be added to the lists given by Rolfe, *Harvard Studies*, II, 1891, p. 89.

**The Punishment of Adultery in the Gortynian Code.**—The Code of Gortyna provides that if a free woman is taken in adultery in the house of her father, brothers, or husband the fine shall be 100 staters, if elsewhere 50 staters. The placing of the father and brothers before the husband is to be explained by the

fact that in Crete it was customary for a girl to be married some years before she left her father's house for that of her husband. This explanation is supported by further evidence. (S. BRASSLOFF, *Ath. Mitt.* XXXVIII, 1913, pp. 203-208.)

**Bulletins of Greek Inscriptions.**—Under the title *Bulletin annuel d'épigraphie grecque* (Paris, 1913, E. Leroux. 138 pp.), A. REINACH gives a summary of the Greek inscriptions published during the year 1913. In *R. Ét. Gr.* XXVI, 1913, pp. 441-487, P. ROUSSEL publishes a bulletin of the Greek inscriptions for the same period.

## COINS

**Temple Coins of Olympia.**—C. T. SELTMAN concludes in *Nomisma*, IX, 1914, pp. 1-33 (4 pl.), his classification of the temple coinage of Olympia, carrying the analysis from 421 B.C. to 191 B.C., or a time shortly thereafter, when the Eleans under compulsion joined the Achaean League, and the League coinage superseded that of the mint at Olympia, which accordingly went out of business.

**Coin Engravers at Syracuse.**—A. SAMBON discusses in *R. Ital. Num.* XXVII, 1914, pp. 11-44 (2 pls.; 16 figs.), the coin engravers of Syracuse during the fifth century and the beginning of the fourth, and will continue the subject in a further article.

**Cretan Coins.**—A group of Cretan coins from the collection of Captain J. S. CAMERON is described by the owner and G. F. HILL in *Num. Chron.* 1913, pp. 381-388 (pl.) Most of them are from the obscurer mints of the island. A few show varieties of well-known types, and a stater of Gortyna is an important addition to the series of that mint. Its date is before 430 B.C.

## GENERAL AND MISCELLANEOUS

**Achaean Graves on Leucas.**—In *Z. Ethn.* XLV, 1913, pp. 1145-1156 (4 plans), W. DOERPFELD describes a second cluster of what he insists are "Achaean graves" on the island of "Leucas-Ithaca." These like the former group are of two sorts: First, quadrilateral or circular areas serving as family graveyards of the common people, and second, larger circular graves of the princes situated near the more stately buildings. Only the latter contained gold and silver remains. Seventeen new royal graves were found (making a total of thirty-three) and of these nine were excavated. No difference in age is indicated by the nature of the objects found, but the shape, size and position of the graves does point to such difference. In one of the very oldest graves a man was buried in a pithos but in the later graves only women were thus interred. Doerpfeld purposes to describe these fully in his book, *Alt-Ithaka* and contents himself here with describing one of the older and one of the more recent graves. Over a hollow in the ground a pyre was erected on which the corpse was burned. Charred coals show that the fire was quenched before the wood was entirely consumed. The remains were then placed in a pithos (1.10 m. x 0.75 m.) and this placed horizontally above the ashes, its open end being closed by a stone plate. The whole was then surmounted by a barrow of stones covered with earth and surrounded by plates of hard lime-



stone in several tiers. The fact that some of the gold and bronze was inside and some outside of the pithos in this as in some of the women's graves is a sure proof, so Doerpfeld thinks, of the burning of the corpse. Fragments of bronze or copper daggers and spears (the chemical analysis has not yet been made) were found in this and other graves. All this agrees quite fully with the Homeric description of the mounds of Patroclus (*Iliad* XXIII, 161-256), and Elpenor (*Odyssey* XII, 11-15), ἀμφὶ πυρὴν, τορνῶσαντο δὲ σῆμα, θεμέλια προβάλλοντο, χυτὴν ἐπὶ γαῖαν ἔχευαν etc., and is all the more noteworthy since scholars had been puzzled by the lack of agreement between the mode of burial in the beehive tombs of Mycenae and Tiryns (under a civilization which Doerpfeld thinks was introduced from Crete) and that described in the Homeric poems. The more recent grave described has a burial chamber (1.80 m. x 2.10 m.) which contained two skeletons with knees slightly drawn up. Thirty-four massive semi-conical beads of gold were found near the skeleton of the woman. The partial burning of the corpses so as to dry or mummify the body may account for Homer's use of *ταρχύειν* as a synonym for *καλεῖν* and *θάπτειν*. The pottery in these pre-Dorian graves is monochrome with a reddish-brown glaze and ornaments scratched or dented in the surface. Arrow-heads indicate the use of the bow. The Homeric ὄρμος χρύσεος, ἑλικες γναμπταί, and perhaps the κάλυκες, a series of three bangle-like rings for the hair (so Doerpfeld thinks), were found in these graves. The remains comparable to those of stratum III of Sesklo and Dimini and those of Orchomenos and Tiryns point to pre-Dorian times, and, therefore, to the second millennium, B.C., for Leucas was Dorian in the first millennium. This Achæan civilization in some places lasted up to 1000 B.C., in others it was influenced and modified by pre-Achæan influences, and in still other cases it was driven out, as into Asia Minor where, influenced from the orient it developed into the Ionian civilization. Thus is explained the fact that Homer knows only a pre-Dorian geography, and the thesis that the earliest Greek civilization bears a mid-European character receives additional support in the nature of the finds.

**The Excavations at Corfu.**—At the February (1914) meeting of the Berlin Archaeological Society, the excavations at Corfu were discussed, with illustrations, by W. Doerpfeld, and the Gorgon pediment by G. Loeschcke. Of the temple discovered in 1911 at the monastery of Saints Theodore, the reliefs first accidentally uncovered indicated the exact site, but the material proved to have been entirely removed, probably for use in ancient fortifications. The ground plan has, however, been in a measure recovered, through traces left by the foundations, and the elevation from some scanty fragments. It had eight early Doric columns at each end, with a triglyph frieze, cornices and roof ornaments of marble, the last replacing earlier terra-cotta members. The reliefs of the east pediment are entirely lost, and it is not known to whom the temple was dedicated. Before the east front, portions of the great altar of sacrifice were found, with triglyphs and metopes resting on two steps, and near it another offering-place paved with polygonal masonry and connected with the door of the temple by a walk of the same construction. The west pediment combines in its three groups in relief, two distinct strata of the Greek world, the middle group, the Gorgon and her two sons Pegasus and Chrysaor flanked by two lions, being apotropaic in purpose, and belonging to the old realm of dark and dreaded supernatural powers; while those at

the two ends, quite separate from it, are of the cycle of Homeric thought and art. These represent, on the right, Zeus using his thunderbolts in combat with two giants, and on the left, a less well-understood scene in which a long-robed, seated figure, perhaps female, implores mercy from an attacking foe armed with a spear. The work illustrates the proficiency of Peloponnesian art in relief at the beginning of the sixth century. It is hoped that further details may be learned, when some yet untouched heaps of earth are examined.

The small temple by the spring of Cardaki, in the Royal Park, which since its publication by Stuart and Revett in 1830 has been known for its slender proportions reminiscent of wood-construction and for its combination of Doric and Ionic elements, was in 1912 again cleared of the accumulated earth and vegetation and its stones put in place as far as possible. The eastern half has entirely disappeared, having fallen into the sea with the ground on which it stood, but portions of the western cella walls, the statue base, stylobate, columns, etc., remain, and one entire column with its capital. It was a Doric peripteral temple, of the early part of the fifth century, without frieze but with pediments which were at least intended to be filled with sculptures in relief. It was dedicated probably to Apollo or Asclepius, as a letter A in a fragment of the inscription indicates. Some re-used stones in the foundations perhaps belong to an earlier shrine of the Nymphs, lower down by the spring, which the marble temple replaced.

No prehistoric or Mycenaean remains have been found in those parts of the island to which its history in the classical epoch belongs, but in a tentative examination of the promontory at the northwest corner of the island, which corresponds in situation with the Phaeacian geography of Homer, some Mycenaean sherds were found, though no remains of houses. Off the coast here is an isolated rock which looks so much like a sailboat as to have deceived the explorers, and it is undoubtedly, as Pliny states, the rock originally identified with the petrified vessel of the returning Phaeacians. The site will be further explored. (*Arch. Anz.* 1914, cols. 46-54.)

**The Work of Doerpfeld in Greece.**—The work of Professor Doerpfeld in Greece formed the subject of an address by V. Staïs at the German Archaeological Institute in Athens on January 2, 1914, on the occasion of the unveiling of Doerpfeld's bust.

**The Ceramicus.**—At the December (1913) meeting of the Berlin Archaeological Society, A. Brueckner gave the history and results of the excavations in the Ceramicus, which had covered about two thirds of the 45,000 square meters expropriated by the Greek government. Here at the main gate of the city, where the roads from the Piraeus, Eleusis and the Academy meet, a burial place existed as early as the seventh century, and since it was adapted to successive periods of use by filling up and so raising the level, the older monuments and burials have been preserved to a great extent intact. (*Arch. Anz.* 1914, cols. 41-42.)

**The Eleusinian Mysteries.**—Professor FOUCART in his recent book on the Eleusinian mysteries maintains that the Greek tradition of the Egyptian origin of the worship of Demeter is correct. In the fifteenth or sixteenth century B.C. colonists or exiles from Egypt established the cult of Isis and Osiris in Argolis and in Attica. Agreement of the Greek chronological writers and Egyptian inscriptions makes this date certain. The pair were known



as the God and the Goddess, and under this name they were worshipped at Eleusis until imperial Roman times; but their importance was lessened by the cult of Dionysus and Demeter which had the same origin. The purification of the mystae began at the Little Mysteries held towards the end of Antheserion in the temple of Demeter and Core in Agrae; the second purification took place at the Eleusinium at Athens in Boedromion. After this the mystae remained indoors until the procession to Eleusis. In this procession the *lepâ* were escorted back to Eleusis. The most important of these mysterious and closely guarded objects was a primitive *ἔδανον* or image of Demeter. At Eleusis the initiation of the first degree revealed to the initiate the passage of the soul through the realms of the dead to final bliss. The initiate was assured that when his own end came he would have the help of the two goddesses in this perilous journey. There was, however, a second degree in which the murder and resurrection of Dionysus (*i. e.* originally of Osiris) was revealed. Quite different from the ceremonies of initiation, but included in the *μυστήρια*, were two sacred dramas, one representing the story of the carrying off of Core, and the other the sacred marriage of Zeus and Demeter. These were performed by the priests as part of the cult of Demeter and had existed from the beginning. By renewing annually the important acts in the life of the goddess they believed they were perpetuating the blessings which she had bestowed. The Eleusinian mysteries continued unchanged from their establishment to the end of paganism. They had nothing to do with orphism. (*Les mystères d'Éleusis*. Par PAUL FOUCART. Paris, 1914, A. Picard. 508 pp. 8vo. 10 fr.)

**The Greek Worship of Serapis and Isis.**—In *S. Bibl. Arch.*, XXXVI, 1914, pp. 79–99, F. LEGGE shows that the legend of Osiris as told by Plutarch seems to contain in the tale of the fight between Horus and Set a true tradition of the usurpation of Perabsen and its termination. The rest of it celebrates the passion, death and resurrection of a supreme being ruling over all nature, who was on final analysis self-existent and, therefore, bi-sexual, and appeared in three persons as father, mother and child. This god, so far as we can trace his travels with any certainty, was an importation from Asia Minor, and his worship travelled thence to Greece, whence it was introduced by Ptolemy into Alexandria to form the base of his new religion. Whether it had already found a domicile there by incorporation with the secular cult of Osiris is a question which for the present must remain open.

**The Omphalos.**—In *Abh. der phil.-hist. Klasse der kgl. Säch. Gesellschaft der Wiss.* XXIX, No. 9 (Leipzig, 1913, Teubner. 140 pp.; 9 pls.; 3 figs. M 8), W. H. ROSCHER makes a study of the *omphalos*. After a discussion of its etymology he points out that the idea of an *omphalos* or central point in the earth is found among many peoples and is associated with the idea of a flat earth. Other places than Delphi were known as the *omphalos*, *e. g.*, the Didymaeum of Miletus before its destruction by the Persians. Delphi was so called as early as 500 B.C. Various cults of Apollo, Asclepius, Hermes and the Lares Compitales were concerned with the *omphalos*. Representations of it are found on many monuments including gravestones and altars.

**Magic and Religion in Early Hellenic Society.**—In *Arch. Rel.* XVII, 1914, pp. 17–34, L. R. FARNELL points out that magic and religion must be kept apart in the study of the early religion of Greece, and that the study of magic does not reveal the evolution of this religion.



**International Arbitration Amongst the Greeks.**—In a book which he characterizes as an essay, M. N. TOD treats of international arbitration as employed by the Greeks. He describes his "sources" (82 inscriptions), indicates the classes of disputes submitted (often, but not always, questions concerning disputed territory), tells how the tribunal was appointed (by spontaneous agreement, by the intervention of a friendly power, or by compulsion), and describes the procedure, the evidence accepted, and the nature of the award in various cases. He finds that arbitration, which was known in Babylonia, Egypt, and elsewhere, was very early employed by the Greeks, usually with success, though sometimes it was refused and sometimes failed to effect a permanent settlement. Its use became most frequent in the second century B.C. The book, though less exhaustive than A. Raeder's *L'Arbitrage international chez les Hellènes* (Christiania, 1912), will be of value to readers of English. [*International Arbitration amongst the Greeks*, by MARCUS NIEBUHR TOD. London, New York, etc., 1913, Oxford University Press. viii, 196 pp., 8vo.]

**Excavations at Vrocastro.**—Under the title *Excavations in Eastern Crete, Vrocastro* (*Anthropological Publications of the Museum of the University of Pennsylvania*, Vol. III, pp. 79-185; pls. 18-35; figs. 46-108), EDITH H. HALL describes her excavations on the hill of Vrocastro in 1910 and 1912. The houses found belong to the Iron Age, and most of the vases were geometric. Twenty-four tombs were opened, of which seven were chamber-tombs, twelve bone enclosures, and four pitheas burials.

**Semitic Origin of the Word for Market-Place.**—In *Or. Lit.* XVII, 1914, cols. 66 f., W. T. PILTER claims that, whether the Greeks obtained their ἀγορά from Asia Minor or not, the word which we may presume lay at its root is certainly of Semitic origin, and that of a very early period. Yet that the word might have been borrowed thence in ancient days seems evident by the Cappadocian tablets bearing Semitic inscriptions in the cuneiform script which, as Thureau-Dangin has shown (*Rev. d'Ass.* VIII, 1911, pp. 142 ff.), date from a century before the beginning of the first dynasty of Babylon; probably, however, the Greek loan-word comes from a very much later time than that.

**The Name of the Erythraean Sea.**—In *J.A.O.S.* XXXIII, 1913, pp. 349-362, W. H. SCHOFF shows that the name Erythraean Sea, which is used by Greek historians from the time of Herodotus onward, does not refer to the Red Sea but to the Persian Gulf.

## ITALY

### ARCHITECTURE

**Early Etruscan and Roman Houses.**—In *Cl. Phil.* IX, 1914, pp. 113-133, MARGARET C. WAITES examines the evidence furnished by Etruscan and early Roman tombs and burial urns as to the methods of roofing the *atrium* (see *A.J.A.* XVIII, pp. 77 f.), and concludes that the *atrium Tuscanicum* is not the oldest type, but that it was derived from earlier forms, probably between the First and Second Punic Wars.

**Domitian's Theatre at Albano.**—In *Studi Romani*, II, 1914, pp. 21-53, G. LUGLI describes the theatre of Domitian's villa at Albano and the stucco

decorations of the corridor, which show a combination of the second and fourth Pompeian styles. There is a plan of the villa and numerous illustrations.

### SCULPTURE

**A Roman Relief in Philadelphia.**—In the *Museum Journal* of the University of Pennsylvania IV, 1913, pp. 142-146 (2 figs.), Miss E. H. H(ALL) describes briefly the fine Roman relief (Fig. 2) acquired by the Museum in 1908 (see *A.J.A.* XIV, p. 391). The back was once used for an inscription in eleven lines, afterwards chiseled out.



FIGURE 2.—ROMAN RELIEF IN PHILADELPHIA

**A Relief Representing Gold Working.**—In *Jh. Oest. Arch.* I. XVI, 1913, Beiblatt, cols. 65-70 (2 figs.), MARGARETE LÁNG publishes the upper part of a Roman grave relief in the museum at Budapest. Above a portrait of the deceased, in a small pediment, are three men engaged in some occupation. She argues that this is gold working.

### VASES AND PAINTING

**A Mistake in Drawing on a Campanian Cylix.**—In *R. Ét. Gr.* XXVII, 1914, pp. 59-69 (4 figs.), W. DEONNA calls attention to a mistake in drawing on the interior of a Campanian cylix in the museum at Geneva. In front of a seated woman is a standing man who faces her although his body is turned the other way. This is probably due to negligence on the part of the artist who

took the model of a youth facing the spectator and changed the position of the head and arms in order to give it the appearance of looking in the opposite direction.

**Anchises and Aphrodite in a Pompeian Wall-Painting.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 117–120 (2 figs.), W. KLEIN shows that the wall-painting in the Casa dei Capitelli Colorati at Pompeii supposed to represent Adonis and Aphrodite is intended for Anchises and Aphrodite.

**The Date of the Astragal Players of Herculaneum.**—An attempt to date the painting of astragal players by Alexander of Athens is made by A. REINACH (*R. Ép.*, N. S., II, 1914, pp. 117–123), who sees in it a copy made in the first century after Christ of a work of the end of the fifth century B.C.

## INSCRIPTIONS

**The Strozze Collection of Inscriptions.**—In *Studi Romani*, II, 1914, pp. 57–63, A. MINTO describes the Raccolta Lapidaria Strozze, which has been presented to the Royal Archaeological Museum at Florence, and publishes some unedited inscriptions from it.

**An Inscription from Cumae.**—In *Not. Scav.* X, 1913, pp. 186–187 A. MAIURI publishes a fragmentary inscription from Cumae, mentioning the double office of *quaestor* and *cur(ator) pec(uniae) publ(icae)* and also confirming the existence of *praetores* at Cumae.

**Curatores Viarum.**—In *R. Ép.*, N. S., II, 1914, pp. 46–47, M. RAT and J. BAYET discuss the history of the *curatores viarum*, and give a prosopographia, first, of the officials known simply as *curatores viarum*, and, second, of the *curatores viae Aemiliae*. This is to be followed by a similar study of the *curatores* of the other great roads.

**The First Consul from Africa.**—In *C. R. Acad. Insc.* 1914, pp. 32–36, J. CARCOPINO shows by the help of an inscription recently found at Constantine, North Africa, that the name in *C.I.L.* VIII, 7058 must be restored as *Q. Aurelius Pactumeius Fronto*, not with that of his brother Clemens. Fronto, then, was consul in 80 A.D. and the first African to attain this office.

**The Career of Rossius Vitulus.**—In *C. R. Acad. Insc.* 1914, pp. 132–139, R. CAGNAT discusses the career of Rossius Vitulus as shown by an inscription found at Bulla Regia. He was *decurio*; *flamen perpetuus*; *praefectus cohortis II Hispanorum*; *tribunus leg. XXX Ulpiae*; *tribunus leg. II. Adj. praepositus genti Sponsorum, donis militaribus donatus ob expeditionem Quadorum et Marcomannorum*; *praef. alae praetoriae c. r.*, *praepositus annonae expeditionis Urbicae*; *procurator arcae expeditionalis*; *procurator XX hered. Transpadanae, Liguriae, Aemiliae et Venetiae*; *procurator annonae ob expeditionem Gallicam*; *procurator XX hered. ad centana*; *procurator Auggg. tractus Karthaginiensis*; and *procurator Auggg. IIII publicorum Africae ad ducena*.

**The Grave Inscription of Allia Potestas.**—In *Atene e Roma*, XVI, 1913, cols. 257–272, C. PASCAL discusses the long metrical inscription in honor of Allia Potestas found in the Via Pinciana in 1912. *Ibid.* cols. 329–334, A. GANDIGLIO attempts an interpretation of line 22.

**Pagan and Christian Inscriptions.**—Material on Roman inscriptions, both pagan and Christian, is published by G. S. GRAZIOSI and G. GATTI in *B. Com. Rom.* XII, 1913, pp. 61–72, 75–87.



**A Correction to C.I.L. XI, 3969.**—In *Not. Scav.* X, 1913, pp. 163–164, G. Q. GIGLIOLI corrects the reading of *C.I.L.* XI, 3969, an inscription on a sarcophagus of late imperial times, which has recently come to light again at Leprignano.

**Epigraphic Bulletin.**—In their 'Revue des Publications relatives à l'Antiquité romaine' for July–December, 1913 (*R. Arch.* XXII, 1913, pp. 437–477), R. CAGNAT and M. BESNIER give the text of 96 inscriptions (14 in Greek and the rest in Latin) and notes on epigraphic publications.

## COINS

**Technique of Roman Coinage.**—In *R. Ital. Num.* XXVI, 1913, pp. 447–510 (2 pls.) G. DATTARI describes and pictures a large number of imperial Roman coins, from which he deduces numerous conclusions concerning the method of coinage and the occasion of certain defects in the finished pieces. Among other things he is inclined to judge that the ancient dies were much more resistant and durable than has generally been believed.

**Coins from near the Ponte di Nona.**—In *B. Com. Rom.* XLI, 1913, pp. 48–53, L. CESANO treats of the find of coins made near the Ponte di Nona, on the Via Praenestina. They consist of Greek and Roman coins of the third to the first century B.C., and were found in the *favissae* of a temple.

**Coins and Coinage in the *Scriptores Historiae Augustae*.**—An essay on the coins and coinage of the *Scriptores Historiae* by K. MENADIER, son of the well-known numismatist J. Menadier, appears as a Berlin doctor's dissertation and as an article in *Z. Num.* XXXI, pp. 1–144. A critical examination of the numismatic material in the *Scriptores* establishes the already asserted theory of extensive falsification in the biographies, and points to a certain revision of the text in the post-Constantinian period. Especially the lives by Trebonius Pollio, Lampridius, and Vopiscus must be assigned a date of composition not earlier than the second half of the fourth century. A long excursus, with detailed tables, on the gold coinage of the Valerian-Gallienus period shows the impossibility of classifying these coins by denominations: they must have been paid out by weight instead of by tale.

**Coinage of Commodus.**—The coinage of Commodus during the reign of Marcus up to the year 179 A.D., when Commodus was for the fourth time consul and in the third year of his tribunician power, is studied by C. HAROLD DODD, in the attempt to settle a number of doubtful historical and numismatic questions. A comparative table of titles of Marcus and his son assists the summary. (*Num. Chron.* 1914, pp. 34–59; pl.; fig.)

**Constantinian Coinage.**—A convenient summary and comparison of the views of Messrs. Maurice and Dattari on the relative values of Roman coins of the era of Constantine is given by PERCY H. WEBB in a notice of the third volume of M. Maurice's *Numismatique Constantinienne*. (*Num. Chron.* 1913, pp. 428–438.)

**Late Roman Coins.**—An analysis of several hoards of coins of the post-Constantinian era gives LORENZINA CESANO (*R. Ital. Num.* XXVI, 1913, pp. 511–551; 2 pls.) occasion to present a somewhat detailed picture of the copper coinage current in Italy in the latest days of the Roman empire, and under the Ostrogothic kings.

**Find of Third Century Coins.**—A group of 107 coins ranging in date from Gallienus to Carausius (253–293 A.D.) has recently been transferred to the Dorset County Museum, Dorchester (England). They formed part of a hoard discovered at Puncknoll (Dorset) at least sixty years ago, and are now for the first time briefly described by HENRY SYMONDS. (*Num. Chron.* 1914, pp. 92–95.)

**Unique Coin of Bonosus.**—Two coins of the tyrant Bonosus exist in the Paris collection, but are worked over; a third, and genuine, Antoninianus, recently in the possession of G. Mazzini, of Leghorn, but unfortunately lost in a railway train, is described by FR. GNECCHI. (*R. Ital. Num.* XXVII, 1914, pp. 45–50.)

## GENERAL AND MISCELLANEOUS

**The History of Excavation in Etruria.**—In *Atene e Roma*, XVI, 1913, cols. 277–305, P. DUCATI sketches the history of excavation in Etruria from the beginning, to the end of the nineteenth century.

**Names in Etruscan and in the Languages of Asia Minor.**—In *Sitzb. Mün. Akad.* 1914, ii (39 pp.), GUSTAV HERBIG briefly reviews the progress of Etruscan studies, gives lists of agreements between Etruscan names and names found in Asia Minor, and adds comments. He concludes that the key to the Etruscan riddle lies in the East.

**Roman Roads in Southern Etruria.**—In *Mél. Arch. Hist.* XXXIII, 1913, pp. 169–244, D. ANZIANI describes the three great Roman roads in southern Etruria, the Aurelia, Cassia, and Clodia, with their branches, and verifies or corrects the testimony of the Antonine Itinerary and the Peutinger Table. He concludes that some of these roads were originally Etruscan; and that the Clodia with its connections was the first system to be developed in this district by the Romans, at the beginning of the fourth century B.C., while the Aurelia was constructed last, in the early part of the second century.

**Oval Temples at Paestum.**—The suggestion is made by H. THIERSCH (*Arch. Anz.* 1913, cols. 428–431) that the curved walls which have been found in front of the basilica and the temple of Poseidon at Paestum when the ground there was cleared, are the ends of oval temples, dating probably from the foundation of the city in the seventh century, the rest of which was covered up when the present rectangular structures were built in the second half of the sixth century. The founders of the colony, men from Troezen, belonged to the same general Achaean region of middle Greece in which other elliptical buildings are known,—Olympia, Delphi, Thermon, Orchomenos. This relation to an older building of peculiar form may account for the unusual features of the plan of the basilica.

**Excavations along the Appian Way.**—The results of recent work on the Tomb of Caecilia Metella, and other monuments along the Appian Way, are set forth in *B. Com. Rom.* XLI, 1913, pp. 3–21 (6 pls. 10 figs.); by A. MUÑOZ. The paper deals especially with the corridors leading into the tomb, and also with the castle of the Caetani, a part of which has now become an Antiquarium for sculptures and other objects discovered along the line of the Appia. The *nymphaeum* of the villa of the Quintilii, at the fifth mile, is also described and illustrated.

**Castra Praetoria.**—The question of the orientation of the Praetorian Camp is settled by U. ANTONIELLI in *B. Com. Rom.* XLI, 1913, pp. 31–47 (2 pls.; 4 figs.) in favor of a front towards the south, so that the Porta Praetoria was just beyond the Wall of Aurelian.

**The Ager Apollinis Argentei.**—The Ager Apollinis Argentei, on the Via Triumphalis, is discussed by G. S. GRAZIOSI in *B. Com. Rom.* XLI, 1913, pp. 54–57.

**The Site of the Palace of Tetricus at Rome.**—In *R. Ét. Anc.* XVII, 1914, pp. 213–214, L. HOMO argues that the palace of the emperor Tetricus at Rome was situated between the church of SS. Quattro Coronati and the Via di S. Stephano Rotondo on the present Via dei SS. Quattro Coronati.

**A Guide to Ostia.**—Shortly before his death DANTE VAGLIERI published a guide to Ostia. In it he traces the history of Ostia in antiquity and in mediaeval and modern times, the journey from Rome to Ostia, the history of the excavations, and then describes the ancient remains which have been uncovered, and the antiquities preserved in the Antiquario. [DANTE VAGLIERI, *Ostia, Cenni storici e guida.* Rome, 1914, Loescher & Co. 150 pp.; 5 plans; 25 figs. 4 l.]

**African Sailors at Ostia.**—In *B. Soc. Ant. Fr.* 1913, pp. 236–244, E. MICHON shows that the two *scholae* with mosaics depicting boats and fishes excavated at Ostia in 1912 have to do with African boatmen. The inscription on one (*naviculari[i] Misuenses hic*) shows that it was the house of the boatmen of Misua, the modern Sidi-Daoud, on the east side of the Gulf of Carthage. Below the legend are two ships with sails set approaching each other. The inscription of the other *schola* is to be restored *naviculari[i] Mu[s]lu[bi]a[ni]* (or *Mu[s]lu[vil]a[ni]*) *hic*, i.e., the boatmen from Muslubium in Mauretania. The sailors from these towns were engaged in carrying grain to Rome.

**The Roman Army in Africa.**—The second part of Professor CAGNAT's work on the Roman army in Africa (see *A.J.A.* XVII, p. 300) treats of the army in Numidia with the camps at Tebessa and Lambesis; the army in Mauretania Caesariana and in Mauretania Tingitana; the Tripolitan and African frontiers with their fortifications and military posts, the *castellum*, the *burgus* and the *turris*; and finally describes the military occupation of Africa after the time of Diocletian. [*L'armée romaine d'Afrique et l'occupation militaire de l'Afrique sous les empereurs.* Par RENÉ CAGNAT. Deuxième partie, pp. 427–803 (14 pls.; 36 figs.; map). Paris, 1913, E. Leroux.]

**The Archaeological Museum at Cagliari.**—In *Museumskunde*, X, 1914, pp. 14–23, A. TARAMELLY describes the archaeological museum at Cagliari, Sardinia, and gives some account of the origin of the objects on exhibition. This museum cannot be neglected by any one interested in the early history of the island.

**The Bronze Figure from the Janiculum.**—In *C. R. Acad. Insc.* 1914, pp. 105–109 (2 figs.), G. DARRIER reports that the bronze figure found in the Syrian sanctuary on the Janiculum in 1909 has been cleaned, and is now seen to represent a male figure. The identity of the divinity has not yet been established.

**Cossus Cornelius Lentulus.**—In *Studi Romani*, II, 1914, pp. 54–56, L. CANTARELLI shows that Cossus Cornelius Lentulus, victor over the Gaetulians, was not proconsul in 5–6 A.D., as has been assumed, but a *legatus extraor-*



*dinarius* sent by Augustus to finish the war, which had continued for more than three years in spite of nominal victories.

**The Mechanics of the Ancient Balance.**—In *Jh. Oest. Arch. I.* XVI, 1913, Beiblatt, cols. 1-36 (14 figs.), E. NOWOTNY discusses the mechanics of the ancient balance.

**Pre-Roman Bronze Rings.**—In *Not. Scav. X*, 1913, pp. 281-284 G. PATRONI publishes two pre-Roman bronze rings from St. Vincent and a bronze ring and four bracelets from Cuvio.

**Drawings of Roman Antiquities.**—A few drawings selected from the Roman sketchbook of Giovantonio Dosio (1560-69) at Berlin, are published by G. DEHN in *Jb. Arch. I.* XXVIII, 1913, pp. 396-403 (7 figs.). They are: (1) Part of the *volta dorata* of the Golden House of Nero, adding or confirming certain details. (2) Parts of the stucco ceiling decoration of the apodyterion of Hadrian's villa—not wholly accurate, as a comparison with Piranesi and the extant remains indicates. (3) The late Roman relief of a sick man on his bed attended by Serapis with Cerberus, of which several other drawings are known, and a part of the original, now in Budapest. (4) The seated figure of Roma from a relief in the Villa Albani, lacking the wrongly adapted head. (5) The puteal of the Louvre, in a more complete condition than the present.

**Illustrations of Virgil's Eclogues.**—Reflections of a much more ancient art are seen in the carved ivory mounting of a painted parchment fan, made in France in Carolingian times and now in the Carraud Museum at Florence. The designs, which include a picture of Virgil reading to a circle of listeners as well as scenes from the first, third, and tenth eclogues, may be traced to a manuscript of the fifth century A.D., and are of a style derived from Hellenistic originals. A similar ultimate origin may be assumed for a representation in relief of Adam and Eve in a Paradise enlivened by satyrs, centaurs and sirens, which is on the back of a consular diptych in the Louvre. (A. GOLDSCHMIDT, *Arch. Anz.* 1913, cols. 477-478.)

**Manuscript Tradition of the Historia Augusta.**—The six correctors of the Palatine Ms. of the *Historia Augusta* are distinguished, and the (relatively slight) value of the other Mss. and the editio princeps is weighed and discussed by SUSAN H. BALLOU in a monograph, *The Manuscript Tradition of the Historia Augusta*. Leipzig and Berlin, 1914, Teubner. 89 pp.; 3 pls. 8vo. 3.60 Mk.

**The Wolves of Milan.**—In *R. Arch.* XXIII, 1914, pp. 237-249, S. REINACH discusses the talè told by Claudian (*De Bello Getico*, XXVI, 227 ff.), that near Milan two wolves were slain, from whose bodies two still living human hands projected. He finds in it a reference to an invasion of Rhaetia by the Goths in 401 A.D.

## SPAIN

**The Weapons of the Iberians.**—In *Archaeologia*, LXIV, 1913, pp. 205-294 (12 pls.; 60 figs.), H. SANDARS presents an elaborate study of the weapons of the Iberians. The swords were of four kinds, the antennae sword, the short, straight sword, the curved sword, and the La Tène sword. The curved sword (*espada falcata*), which they got from the Greeks, was the principal weapon of the Iberians from the middle of the fourth to the end of the first century

B.C. The length of the blade was usually from 44 to 48 cm., although specimens have been found as long as 52 cm.; and as short as 35 cm. The dagger also formed part of a soldier's equipment. The spear, the javelin and the *soliferreum* were other offensive weapons. The spear had an iron butt, and the head was usually long and slender. The *soliferreum* or *saunion* was a long shaft of wrought iron thickened in the middle and gradually tapering at both ends. One end had a point, and the other an elongated lance head which was usually barbed. This weapon varied in length from 1.60 m. to 2 m. The Iberian helmet was of the type known as "Etruscan." It was a cap covering the top of the head and had cheek-pieces attached. Caps of leather and sinew are known from the literature. Two types of shield were used, a long oblong type and a small circular type, the latter being more common. The Iberians also used the cuirass. A sickle-shaped implement, a two-pronged fork, the trident, the bow and the sling are known to have been in use, but no specimen has survived. The writer also calls attention to the bits and horse-shoes found in Spain, and to the war trumpet known from coins.

**Iberian Pottery.**—In *Memnon*, VII, 1914, pp. 166–181 (map; 5 pls.), P. B. GIMPERA divides Iberian pottery into four geographical groups. 1. The Southeastern group remarkable for the variety and richness of its decoration. Concentric circles, wavy lines and various geometric patterns are found, but more common are plant and animal motives. 2. The Andalusian group which also employed concentric circles and wavy lines, but in addition decoration in zones in dark colors on a red clay. Many Carthaginian vases were found with the vases of this group; and some of Carthaginian shape with Iberian decoration. 3. The Aragon group has developed geometric designs, all kinds of spirals especially in bands, conventionalized plants, and rows of birds and animals. Typical of this group are cylindrical-shaped vases. 4. The Castilian group has all sorts of geometric patterns, concentric circles, wavy lines, and animals, especially birds, fowl, rabbits and swans. The writer denies the Mycenaean origin of the decoration because of the lateness of the date. Iberian pottery is a domestic product which does not antedate the fifth century B.C. It shows some Greek influence, but not at the beginning, and little or no Carthaginian influence. It developed first in the southeastern part of the peninsula, and later elsewhere; but each group has its own local peculiarities.

**Spurious Iberian Antiquities.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 68–77 (7 figs.), H. SANDARS calls attention to forged Iberian antiquities frequently offered for sale in Spain. These consist of vases, often accompanied by "Phoenician" inscriptions, made at a pottery near Totana, bronze statuettes, and especially weapons. The weapons are often well made, but could never have been put to practical use, and the fact that they are forgeries is easily established by one familiar with the swords of the Iberians.

**Pre-Roman Inhabitants of Merida.**—In *C. R. Acad. Insc.* 1914, pp. 127–131 (2 figs.), P. PARIS points out that the site of Merida was inhabited long before the founding of the Roman colony (*Colonia Augusta Emerita*) in 25 B.C. Stone implements and six female idols of bone prove that there was a settlement at Merida in prehistoric times; and a fragmentary stone lion indicates an Iberian occupation at a later date.

**Antiquities at Uclés.**—Under the title *Uclés. Excavaciones efectuadas en distintas épocas y noticia de algunas antigüedades*. Segunda parte. (Cadiz,

1913, Alvarez. 197 pp.; 59 figs.), P. Q. ATAURI publishes an account of the excavations carried on and the antiquities found at Uclés, province of Cuenca. These include prehistoric remains, and Roman and Visigothic antiquities of various sorts.

**Roman Remains at Coruña del Conde.**—In *Boletín de la Sociedad Española de Excursiones*, XXI, 1913, pp. 222–244, VINCENTE HINOJAL gives an account of the antiquities found at Clunia Colonia, the modern Coruña del Conde (Burgos)—statues, inscriptions, coins, gems, and metal objects, as well as Roman roads, and describes the present condition of the ruins.

**The Coins of Gades.**—In *Boletín de la Sociedad Española de Excursiones*, XXI, 1913, pp. 289–321 (10 pls.; 4 figs.), A. VIVES Y ESCUDERO discusses the ancient coinage of Gades. The earliest coins were issued by the Carthaginians at the end of the third century B.C. These were followed by a second Punic series extending down to the last third of the first century B.C., when they were succeeded by a Punic-Roman series. The author describes and illustrates 105 different coins.

## FRANCE

**Roman Paris.**—In *R. Arch.* XXIII, 1914, pp. 112–113, SEYMOUR DE RICCI describes the labours of Mr. Théodore Vacquer in investigating ancient Paris. His notes are utilized in a book on *Paris romain*, by M. de Pachtère.

**Fibulae of Alesia and Bibracte.**—In *Opuscula archaeologica Oscari Montelio dicata* (1913), Mr. Algren discusses the fibulae from Alesia and Bibracte. Those found in the trenches at Alesia are of the year 52 B.C. The Gallic fibulae here are of La Tène II when they are iron, of La Tène III when bronze. At Bibracte 50–5 B.C.), the fibulae offer the same types, with others more advanced; those of iron are here La Tène III. In a tomb of Sierre (Valais), which dates from the reign of Tiberius, five fibulae were found, three of which affect the type with median disk which is wanting at Alesia, but appears at Mont Beuvray, and becomes very common in the Gallo-Roman period. (S. R., *R. Arc.* XXIII, 1914, p. 114.)

**Gallo-Roman Baker's Ovens.**—In *R. Arch.* XXII, 1913, 353–358 (3 figs.), É. ESPÉRANDIEU describes three baker's ovens discovered at Alesia. The oven consisted of a flat stone bottom over which was a vault. Below the oven was the fire, the flame of which passed up behind the oven, into it, and out probably by a flue near the door. The description of one of the ovens, which was unearthed by the writer, is especially detailed. Its date is probably not earlier than the third century A.D. *Ibid.* XXIII, 1914, pp. 287–297 (3 figs.), the same writer maintains his interpretation of the monuments in question as ovens against the objections of J. Toutain (*R. Ét. Anc.* XVI, 1914, pp. 221 ff.). *Ibid.* pp. 280–287, J. TOUTAIN, S. REINACH, and É. ESPÉRANDIEU express themselves concerning some personal controversies in connection with Alesia. (See also, on the ovens, *Bulletin des fouilles d'Alise I*, 1914, pp. 55 f.)

**Plaques with Negroes' Heads at Alise.**—In *Pro Alesia*, Fasc. 3 (19 pp.), A. REINACH argues that the two tufa plaques, each with a life-size negro's head, found in the forum of Alesia, once belonged to the temple of Heracles; that they had to do with the story of his adventure with Busiris, and at the same time commemorated the Gallic custom of suspending the severed heads of conquered enemies.



**The Peyro Léouado and the Prehistoric Remains of Busca.**—In *L'Homme préhistorique*, II, 1914, pp. 1-7, L. Mazéret describes the menhir in the commune of Mansencommes (Gers) known as the *Peyro léouado*, and prehistoric remains found on the plain of Busca. The district was first inhabited in quarternary times, and various antiquities representing the different periods down to Roman times have been found.

**Cist Graves in Ile d'Yeu.**—In *L'Homme préhistorique*, II, 1914, pp. 97-121 (11 figs.), M. BAUDIN describes in detail the neolithic cist graves at Cointerre, Barbe, Tremeria du Parc, and Keroura in the Ile d'Yeu (Vendée).

**The So-called "Arènes" of Tintignac.**—In *R. Ét. Anc.* XV, 1913, pp. 434-436 (3 figs.), J. PLANTADIS discusses briefly the Gallo-Roman remains near Tintignac locally known as "Les Arènes." The evidence does not permit a satisfactory explanation of the site.

**The Census in Gaul.**—In *M. Soc. Ant. Fr.* LXXIII, 1913, pp. 249-300, A. HÉRON DE VILLEFOSSE points out that an inscription recently found at Ostia (*Not. Scav.* 1913, p. 15) in which a man whose name is lost was appointed procurator *ad census accipiendos trium civi[tatum] Ambianorum, Murri-norum, Atreba[tium]* proves that the genuineness of *C.I.L.* XIII, 2924, has been unjustly suspected. He also discusses the provincial censors of Gaul, the district censors, their assistants and the bursars who had charge of the financial duties of the office.

**Omphale on a Phiale from Bernay.**—In *B. Soc. Ant. Fr.* 1913, pp. 368-374 (2 figs.), A. HÉRON DE VILLEFOSSE calls attention to a lamp at Carthage which has upon it the same design as is found on a phiale belonging to the silver treasure of Bernay now in the National Museum. A young woman partly draped is reclining on a lion's skin. About her are three cupids, a club and a cup. On the lamp are four letters of an inscription HALE showing that the figure was intended for Omphale.

**The Hermaphrodite of Ruscino.**—In *R. Arch.* XXII, 1913, pp. 390-392 (2 figs.), S. REINACH briefly discusses a bronze statuette of Hermaphrodite found in excavations carried on at Castel-Roussillon from 1909 to 1913. It represents Hermaphrodite attaching the *fascia pectoralis* or *strophium* over the breasts. It is an addition to the number of figures of Hermaphrodite in attitudes peculiar to Aphrodite.

**The French Law for Historical Monuments.**—In *R. Arch.* XXIII, 1914, pp. 126-133, the thirty-nine articles of the *Loi sur les Monuments Historiques* are given in full.

## BELGIUM

**The Vase of Bois et Borsu.**—In *B. Mus. Brux.* XIII, 1914, pp. 1-4 (2 figs.), J. DE MOR describes a bronze vase found at Borsu in the commune of Bois et Borsu in 1867 and acquired by the museum at Brussels in 1912. It is a low vase with figures in high relief connected with its four handles. These are four cupids with drapery floating from their shoulders, two gathering grapes in a basket, and two others moving off, with a stick supporting a bag of grapes on their shoulders. The decoration is Alexandrian in style. The vase was originally silvered.

## GERMANY

**The Gans Collection of Antiquities.**—In *Ber. Kunsts.* XXXV, 1913-14, cols. 65-130 (46 figs.), Drs. ZAHN and GÖTZE describe the more important objects in the Gans collection of antiquities recently presented to the Antiquarium in Berlin. There are two Mycenaean gold rings. Upon the seal of one a lioness and cub are running at full speed, while above them is an arrow (Fig. 3); on the other, which once belonged to Heinrich Schliemann, a man and



FIGURE 3.—MYCENAEAN  
RING IN BERLIN



FIGURE 4.—GOLD DISK IN BERLIN

a woman are engaged in a cult dance before a shrine from which a tree is growing. This ring seems too small even for a child. There are fine specimens of granular gold work; gold earrings of the best period of Greek art, in the shape of Erotes, birds, vases, etc.; a gold disk (Fig. 4) which served as a clasp for a necklace; many necklaces of different patterns; several armbands including one with portraits of Caracalla and Plautilla; a Syrian armband and a bell, both of gold, with Greek inscriptions; a circular gold breast ornament (*ἐγκόλπιον*) in two parts, of fourth century date, having in the middle of one part an Annunciation, and in the middle of the other the Marriage of Cana; an elaborate gold collar consisting of eleven plates fastened together, and with pearl pendants. The whole is richly adorned with inlaid stones, chiefly rock crystal, amethyst and aquamarine. The collection also contains many specimens of glass, some vases, and various mediaeval antiquities.

**The Sculptured Column of Mayence.**—In *R. Arch.* XXII, 1913, pp. 321-332 (5 figs.), Mrs. EUGÉNIE STRONG discusses 'The Storied Column of Mayence' (see *A.J.A.* XVII, 1913, p. 565). The Pax of Oxé and Reinach she interprets as Tellus or Terra Mater, and Oxé's Libera as Pax. So the figures of the front face are Juno, Nero, Pax, Tellus, Victoria, then the inscription, and Jupiter. *Ibid.* pp. 333-334, S. REINACH maintains against Mrs. Strong that the group on the base of the column represents Mercury and Rosmerta, the latter being the Gallic equivalent of Maia.

**The So-called Palace at Trèves.**—At the March (1914) meeting of the Berlin Archaeological Society E. Krüger gave his reasons for believing that the so-

called "palace," the largest, best situated, and most beautiful of the buildings remaining from the Roman occupation of Trèves, was built, not as a palace and during the residence of the Roman emperor here in the third century, but as baths, and in the time of Constantine, although it is not certain that it was ever completed as planned or ever used as baths. As to the date, an unused coin found directly on the foundations is of the years 313-317, and the foundations themselves contain re-used stones from late grave monuments, as do those of the camp at Neumagen on the Moselle, which was built by Constantine. An important alteration was made, still in Roman times, by which the peristyle of the palaestra was nearly doubled in size, at the expense of the colonnade of the frigidarium, and a small peristyle was added, possibly for a bath. The building in its original form occupies a definite place in the development of Roman baths, from those in Africa (Cherchel, Lambaesis, etc.) to the Baths of Santa Barbara at Trèves. It belongs to this provincial series in the arrangement of the rooms, but is like the imperial baths at Rome in size; and of these latter the only ones which resemble the provincial in having only one palaestra instead of two, closely connected with the frigidarium, are the Baths of Constantine. Messrs. Loeschke, Dragendorff and Wiegand discussed the questions, whether the building was originally intended for baths or a palace, and whether the alteration made it into a palace. (*Arch. Anz.* 1914, cols. 54-57.)

**A Reconstruction of the Roman Moselle Bridge.**—In *Röm.-Germ. Kb.* III, 1914, pp. 14 f., F. L. SANTER attempts a reconstruction of the Roman Moselle bridge at Trèves.

**Prehistoric Rings.**—In *Z. Ethn.* XLV, 1913, pp. 1144-1145 (fig.), H. BUSSE describes spiral rings and a necklace of twisted bronze wire from prehistoric graves near Diensdorf-Radow (Beeskow-Storkow) resembling those of gold wire from Hegermühle near Eberswalde and dating back to the fifth or sixth bronze period of Montelius.

**The Worship of Serapis at Cologne.**—In *Berl. Phil. W.* February 21, 1914, cols. 253-255, A. SALAC points out that two inscriptions one published in *C.I.L.* XIII, 8246, and the other a dedication *I(ovi) O(ptimo) M(aximo) et Serapi et Genio loci* found in 1899, prove the existence of a cult of Serapis at Cologne in the second half of the second century A.D.

**The Via Aurelia east of Aix.**—In *R. Ét. Anc.* XVI, 1914, pp. 71-74 (map; fig.), M. CLERC establishes by the help of mile stones the course of the Via Aurelia east of Aix-la-Chapelle. About 6 km. from the town the ancient road ascends to the higher ground and then continues almost in a straight line, whereas the modern road follows the valley.

**A Roman Glass Cup.**—A Roman glass cup now in the museum of Darmstadt is discussed by E. ANTHER (*Röm.-Germ. Kb.* VII, 1914, pp. 12 f.) The rather unusual decorations consist of the figures of two girls and two dancing youths, all carrying the thyrsus while the girls are playing musical instruments.

## AUSTRIA-HUNGARY

**Palaeoliths at Kassa.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 1-12 (2 figs.) M. ROSKA describes eleven palaeolithic implements in the museum at Kassa. They were found at a place called Ravaszlyuktető, commune of Korlath, and belong to the upper Chellean period.



**A Bronze Hydria.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 17-44 (17 figs.) B. PÓSTA publishes a fine bronze hydria found in the bed of a brook in the commune of Bene, Lower Hungary. It is of Greek workmanship and dates from the sixth century B.C.

**The Roman Limes in the Meszes Mountains.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 95-108 (map; 9 figs.), Á. BUDAY publishes additional notes on the section of the Roman lines between Kissebes and Északhegy in the Meszes mountains of Transylvania.

**A Roman House.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 45-66 (12 figs.), Á. BUDAY reports upon the remains of a Roman house at Csáki-Gorbó. Part of it has been known since 1878, and part of it was excavated last year. The separate finds were few and of little importance.

## RUSSIA

**A Painted Glass Vase from Kertch.**—In *B. Soc. Ant. Fr.* 1913, pp. 376-387 (pl.; 3 figs.), E. MICHON describes a painted glass vase from the end of the first century B.C. found in 1910 at Kertch (cf. *Bulletin de la Commission archéologique de Saint-Petersbourg*, livr. 47, pp. 42-72). It is a small-necked amphora, 20 cm. high, of blue-green glass with the body completely covered with painted decoration. This consists of olives and vines and two birds with red and yellow plumage. The writer calls attention to other painted glass vases, especially one at Turin (reproduced in colors), in which the decoration consists of partridges, fruit and leaves.

## GREAT BRITAIN

**Palaeolithic Implements in the Test Valley.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 46-51 (3 figs.), W. DALE reports that he has been forced to modify his opinion of the gravels of the Test valley by finding palaeolithic implements ten miles above Dunbridge. Observations by R. Smith and W. Whitaker are added.

**A Late Celtic Vase.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 189-192 (2 figs.), G. S. CRAWFORD publishes a late Celtic two-handled vase discovered in a cist tomb at Sheepwash, Isle of Wight, in 1898. *Ibid.* pp. 192-193, R. SMITH points out that the vase dates from the Early Iron Age, but that the cist tomb was prepared for a much earlier burial.

**Samian Vessels as a Means of Dating Roman Sites.**—In *Archaeologia*, LXIV, 1913, pp. 295-314 (4 pls.), J. P. BUSHE-FOX points out that Samian vessels which by their shapes or inscriptions can be attributed to the factory at La Graufesenque in southern Gaul are earlier than the end of the reign of Trajan; and that where those of the shape of Dragendorff's No. 29 (*Bonn. Jb.* Nos. 96 and 97) occur in quantity the date is early in the reign of Domitian. On the basis of this he is able to prove a probable occupation by Agricola of Carlisle, Corbridge, Cappuck, Newstead, Camelon and Inchtuthil. Nether Denton and South Shields were occupied late in the reign of Domitian or in that of Trajan; and Chesters (on the west bank of the North Tyne) before the reign of Hadrian.

## AFRICA

**The Lamps of Colonia Thuburnica.**—In *M. Soc. Ant. Fr.* LXXIII, 1913, pp. 141–168 (8 figs.), L. CARTON discusses the native lamps of Thuburnic (Colonia Thuburnica). They are similar to Roman lamps of the same date but heavier, and the designs upon them throw an interesting side-light on Libyan art.

**A Carthaginian Embalming Compound.**—In *L'Homme préhistorique*, I, 1913, pp. 383–390, L. REUTTER publishes a chemical analysis of a resinous mass in which the body of a Carthaginian priest had been embalmed. He found it to be a mixture of sandarac, Syrian resin (Liban Schami), Chian turpentine and storax.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

## GENERAL AND MISCELLANEOUS

**Byzantine Paintings and Inscriptions.**—In *Byzantina Chronica*, XV, 1908, pp. 444–450, D. CHAVIARAS describes Byzantine paintings discovered by him in the cave of Asketarion on the Cnidian peninsula. In the centre is the Virgin enthroned and holding the infant Christ. To the right stands Gabriel and to the left Michael. To the right of Gabriel is Saint Polyeuctus and to the left of Michael Saint Demetrius. Inscriptions accompany the figures. The paintings date from the ninth or tenth century. He also publishes an inscription from Cnidos which probably came from the entrance to a church and dates from the sixth century A.D. *Ibid.* XVII, 1910; pp. 420–437 (6 figs.), the same writer publishes eight Christian inscriptions from the island of Syme, and discusses the seal of Cyril IV, patriarch of Constantinople.

**Byzantine Substructures in Constantinople.**—Observations supplementary to Strzygowski's *Die byzantinische Wasserbehälter Konstantinopels*, 1893, for some of which the recent conflagrations of large parts of the city have given opportunity, are published by K. WULZINGER (*Jb. Arch.* I, XXVIII, 1913, pp. 370–395; 2 pls.; 20 figs.). Many of these large underground rooms and columned halls have been used as water reservoirs, some probably having been built for the purpose and others adapted to it. These are lined with a very strong hydraulic cement, which is rounded off at the corners and projecting angles. The roofs are vaulted in various ways. A six-columned hall under the military hospital at Gül khaneh, not originally a cistern, dates from the end of the fifth century, and may have formed part of the establishment of Marina, the daughter of the emperor Arcadius. Another, with 24 irregular columns and an area of some 270 square metres, is late Byzantine, dating from about 1300. This is under a newly-built theological school near the Fethiye jami. A complex of subterranean buildings behind the site of the main Post Office, now partly occupied as a rag magazine, has also been used as a prison. There are double vaults overhead, with pipes of some kind in the space between the two roofs. With its yet unexplored extensions, it probably formed the substructures of a palace, and was built in the tenth century, partly with materials dating from the seventh. Another cistern, which is in the public park recently made on Seraglio Point, has been repaired and kept as a show

place. The collection and systematic study of masons' marks and brick stamps would greatly aid the interpretation of all such buildings.

**The Treasure of Poltava.**—On June 24, 1912, two boys while tending their herds about twelve versts from Poltava discovered a treasure buried in the seventh century A.D. (see *A.J.A.* XVII, p. 461). In *M. Soc. Ant. Fr.* LXXIII, 1913, pp. 225-248 (8 figs.), Count ALEXIS BOBRINSKOY describes the various pieces under fifty-six headings. They are mostly of gold and silver. Bishop Paternus, whose name appears on a large silver plate, is twice mentioned in the Byzantine chronicles in the years 519 and 520. He was located at Tomi in the Black Sea in the reign of Anastasius I (491-508). The writer suggests that the treasure was carried off from Tomi.

**Seljuk Monuments of Konia.**—In *C. R. Acad. Insc.* 1914, pp. 155-161, E. HÉBRARD reports upon the monuments of the Seljuk Turks which still remain, in a more or less ruined condition, at Konia, Asia Minor. They date chiefly from the thirteenth century as inscriptions prove and are important for the history of Mussulman art.

**Architecture and the Allied Arts.**—Under the title *Architecture and the Allied Arts*, Professor BROOKS, of Indiana University, has written a book which is not a history of art, but "a syllabus of artistic tendencies, illustrated by well-known and famous works of art." His purpose is to make mediaeval art accessible and serviceable to students of mediaeval history and to trace the development of Gothic art from Romanesque and Roman art. Architecture is regarded as the chief of the arts, to which sculpture and painting are auxiliary. Technical subjects are treated with little or no technical phraseology. The book contains many illuminating observations. The illustrations are nearly all good (the plan of the Parthenon is utterly wrong), but inconveniently arranged. The historical setting of the great French Gothic buildings is sympathetically set forth. That is, on the whole, the kernel of the book, though other matters are not neglected. [ALFRED M. BROOKS, *Architecture and the Allied Arts, Greek, Roman, Byzantine, Romanesque, and Gothic*. Indianapolis, 1914, the Bobbs-Merrill Company. 258 pp.; 159 figs., chiefly full-page half tones. 8vo.]

**Technical Terms for Incrustation and Mosaic.**—Alberti's *crustationes inductae* are simply various methods of stucco decoration and have nothing to do with incrustation or mosaic in the modern sense. His *crustationes adactae* are divided into *crustatio contabulata*, which is our marble incrustation; *crustatio sectilis (opus sectile)*, where the pattern is drawn on the stone, the figures cut out, and the design set into a differently colored background; and *crustatio vitrea (tessellulata)* which is mosaic proper. Another technique is called *opus tessellatum* by Ciampini, and means either the inlaying of pieces of various geometrical forms on a white ground, or a process like that known as Cosmatesque work. It is the first of these two varieties of *opus tessellatum* which is called by Italian writers *lavoro di commesso*. (A. BEHNE, *Mh. f. Kunstw.* VII, 1914, pp. 55-60.)

**The Crozier in Heraldry and Ornament.**—E. BECK contributes to *Burl. Mag.* XXIV, 1914, pp. 335-340, an interesting compilation of details regarding the use of ecclesiastical staves in the Middle Ages, showing the distinctions of *tau*, *bourdon*, and *ferula*, the evolution of the crozier, and the extensions and limitations of its use.



**"Credo" Tapestries.**—D. T. B. WOOD publishes two articles on "Credo" tapestries in *Burl. Mag.* XXIV, 1914, pp. 247-254, 309-316. He finds that they may be grouped in five classes, viz.: (1) Large panels with three or four clauses of the Creed, each clause illustrated by a scene, with an apostle and prophet below (example in Boston Museum); (2) similar panels with scenes less regularly arranged and including allegorical figures; (3) single panels illustrating one clause with appropriate scenes, including many allegorical figures and subjects and a pair of apostles and prophets; (4) a single square panel with fifteen scenes illustrating the whole Credo (only known example in Mr. Morgan's collection); (5) single figures of apostles and prophets. The articles give a detailed description of all the existing examples of "Credo" tapestries.

**The Queen of Sheba and the Wood of the Cross.**—In *R. Arch.* XXIII, 1914, pp. 1-31 (13 figs.), JEANNE LUCIEN HERR discusses the representations of the legend of the Queen of Sheba kneeling before the wood of the cross at the time of her visit to Solomon. The cortège of the queen is represented in two panels attributed by Berenson to Sano di Pietro, now in the Metropolitan Museum (formerly in the Palmjeri-Nuti collection, see *B. Metr. Mus.* IX, 1914, pp. 128 f.). The legend, the identification of the Queen of Sheba with the Sibyl (of Tibur), and the episode of Maximilla are discussed.

## ITALY

**Christian Monuments in Tarentum.**—In *Byzantina Chronika*, XVIII, 1911, pp. 390-398, V. FAGO describes and gives the history of the church of St. Cataldus at Taranto. It is not only one of the most ancient Christian monuments, but also extraordinarily rich historically and artistically. The crypt is a relic of a church built in the fifth century or earlier on the site of the principal temple of Tarentum. Fragments of columns, etc., belonging to this temple, may still be seen.

**The Origin of the Sarcophagus of Junius Bassus.**—In *Röm. Quartalschrift*, XXVIII, 1914, pp. 5-16, A. BAUMSTARK ranges himself among the opponents of the recent tendency to date the sarcophagus of Junius Bassus, as well as other sarcophagi of Rome in the second and third century, and cites abundant evidence to show that the date of 359 indicated by its epitaph is really the correct date. It closely resembles the reliefs of the front of Lateran, No. 174, and the representations of buildings in Jerusalem which occur on the small sides of the latter monument would have been impossible before the time of Constantine. Even granting the possibility that the front and sides of No. 174 do not belong together, there is still sufficient argument from style and iconography to demonstrate that both monuments are of the fourth century and are importations from the East. The fact that the style is Eastern and not Roman explains the divergence from the reliefs on the Arch of Constantine.

**The Sarcophagus of Beato Enrico in Treviso.**—In *Mh. f. Kunstw.* VII, 1914, pp. 10-17, L. PLANISCIG gives a description of the sarcophagus in the cathedral at Treviso, in which is buried the holy hermit Enrico of Bozen, who died in 1315. The sarcophagus dates from the same period. The writer points out the original arrangement of the figures according to a print in Avo-

gadro's *Memorie del B. Enrico* (Venice, 1760), and finds that the style is unlike that of the Venetian sculptors of the trecento, and shows rather the hand of an artist trained in the traditions of the Roman school, and also influenced by Pisa.

**Romanesque Architecture in Mugello.**—A number of Romanesque churches in Mugello which lies on either side of the Sieve, a tributary of the Arno, are described by M. SALMI in *Boll. Arte*, VIII, 1914, pp. 115–140. They are: The Pieve di S. Felicità at Faltona, that of S. Maria at Fagna, that of S. Giovanni Maggiore, another at Borgo San Lorenzo, S. Agata at Mugello; the Pieve of S. Cassiano in Padule, S. Cresci in Valcava, and of S. Bavello; the church at Tizzano, and the Badia of Agnano.

**Early Rib-vaulted Construction in Italy.**—In *J. B. Archit.* XX, 1913, pp. 553–560 (12 figs.), A. K. PORTER discusses early rib-vaulted construction in Italy. S. Maria Maggiore of Lomello, dating from about 1025, is the earliest example of a nave spanned by transverse arches, and of side aisles groin-vaulted throughout. Rib-vaulting was known in the first half of the eleventh century. S. Michele of Pavia should be dated in the last quarter of the eleventh and beginning of the twelfth century. There is a long series of monuments, many authentically dated, which show the development and the decline of each characteristic of the style. Rib-vaulting was invented in Italy to economize centering, and was borrowed by the French.

**S. Francesco di Corneto.**—In *Arte e Storia*, XXXIII, 1914, pp. 5–12 (7 figs.), A. K. PORTER publishes a brief study of the church of S. Francesco at Corneto. It consists of a nave of five bays, two aisles with two lateral chapels on the north side and five on the south, and transepts to the south of which is a large baroque chapel, and three rectangular apses. The church may be dated by the vaulting of the nave soon after 1160. The transepts were added or rebuilt in the fourteenth century.

**The Frescoes of St. Maria in Via Lata.**—In *Studi Romani*, II, 1914, pp. 64–71 (2 pls.) L. CAVAZZI describes the frescoes of the church of St. Maria in Via Lata.

**A Silver Reliquary in the Vatican.**—In *Mél. Arch. Hist.* XXXIII, 1913, pp. 479–492, PAUL LIEBAERT describes a silver reliquary, containing the head of St. Sebastian, which was placed in the church of SS. Quattro Coronati in Rome by Pope Gregory IV (827–844) and remained there for eight centuries, but is now in the Vatican. The reliquary has been regarded as a work of the ninth century, but Liebaert maintains with much plausibility that it cannot be later than the sixth, and is one of the rare examples of Roman art of that period.

**A Note on the So-called Throne of Maximian in Ravenna.**—There is preserved in the National Museum at Ravenna an ivory chair known as the “throne of Maximian” which was presented to Otto III by the Doge Peter Orseolo II in the year 1001. In *Felix Ravenna*, Fasc. 13, pp. 542–544, J. FEINSTEIN calls attention to two letters upon it, S and A, not previously noticed. These, he thinks, stand for *sedes archiepiscopalis*. The form of the A dates from the eighth or ninth century at which time the throne was probably the property of an Italian archbishop.

**The Guidos of Romanesque Art in Tuscany.**—In *L'Arte*, XVII, 1914, pp. 81–90, M. SALMI essays to find criteria for distinguishing the various Guidos

who sign their names on Tuscan monuments of the twelfth and thirteenth centuries, and concludes that three can be isolated in the period from 1178 to 1252, of whom the first two are known as architects and sculptors, the third as a sculptor alone.

**A Literary Influence on Taddeo Gaddi.**—Fra Simone Fidati, a preacher of influence at Florence in the years between 1333 and 1338, had personal relations with Taddeo Gaddi, who wrote to him at one time requesting prayers for an affection of the eyes and received a long admonitory epistle in reply. His influence can further be seen in the close connection between the compositions of Gaddi's panels of the Life of Christ in the Florence Academy and Fidati's Latin commentary on the Gospels. It was this influence which drew Taddeo away from the realistic drama of the master Giotto toward a stiffer and more hieratic style. (I. MAIONE, *L'Arte*, XVII, 1914, pp. 107-119.)



FIGURE 5.—KING'S HEAD; CHARTRES



## FRANCE

**The First Gothic Naturalists.**—*Z. Bild. K.* XXV, 1914, pp. 193–216, contains an important article by W. VöGE on the early sculptors of Chartres. He points out that the side portals owe their peculiarities of subject to the fact that the Romanesque west front was allowed to remain after the fire of 1194 so that the Gothic compositions of the reconstruction which should have decorated the façade were placed on the transept portals. In these in turn one sees a difference in style between the main sculptures of the north and south transepts which extends to the architectonic composition. Thus the more varied and pliant style of the statues and architecture of the north portal are replaced by more hieratic figures and more severe building lines in that of the south façade. The central and more important portals on both the north and south façades are decorated with sculpture of an idealistic character according to the taste of the time, but in the side portals appears the art of more realistic sculptors, notably the one whom Vöge calls the “Master of the King’s heads” from the row of royal heads (Fig. 5) above the “Solomon-door” which is largely the work of this artist. Another artist with the same realistic tendencies did the statues of Peter and Paul on the north front of Reims cathedral. Both artists, however, are swayed by the usual Gothic trend toward rhythm and grace, which materially restrains their naturalism.

## GERMANY

**Gothic Paintings in Hesse.**—In *Mh.f. Kunstw.* VII, 1914, pp. 131–155, W. DAMMANN gives an account and comparison of the choir frescoes of the cloister church of Ilbenstadt, the paintings in the village church at Frau Rombach, and the Passion-scenes which decorate the Burgkapelle at Hirschborn. The chief interest of the first series lies in the peculiar representation of the Martyrdom of the 10,000 on Mt. Ararat, a rare subject which is found again at Dausenau and Boppard in a form so similar as to suggest that all three representations are by the hand of the same artist. All three series of paintings date about the middle of the fourteenth century; the style of Frau Rombach shows affinities to the later illustration-painting; that of Hirschborn is allied to the older manner of the miniaturists; the painter of Ilbenstadt stands chronologically between the two, but is stylistically independent of either.

**The Restoration of Romanesque and Gothic Churches.**—The restoration of a number of Romanesque and Gothic churches of the Rhineland, especially at Wetzlar, Clausen, Muffendorf, etc., also of the notable baroque church of St. Louis at Saarbrücken, is detailed by various hands in *Bonn. Jb.* 122, 1913, Beilage, pp. 5–59 (10 pls.; 34 figs.).

## GREAT BRITAIN

**Malmsbury Abbey.**—In *Archaeologia*, LXIV, 1913, pp. 399–436 (9 pls.; 8 figs.; plan), H. BRAKSPEAR publishes a detailed study of Malmsbury Abbey.

**Mediaeval Glass in York.**—In *J. B. Archit.* XXI, 1914, pp. 10–18 (8 figs.) G. BENSON discusses the mediaeval glass in the parish churches of York.

He takes up in turn the windows in All Saints' Church; in St. Denis; in St. Martin's in Coney Street; in St. Martin's, Micklegate; in St. John's; in Holy Trinity in Goodramgate Street; in St. Michael; in St. Mary, Castlegate; in St. Mary, Bishophill; in St. Michael-le-Belfry; in St. Saviour's; in St. Helen's; and in St. Cuthbert's. He records also the diamond-shaped pieces of glass bearing designs and known as "quarries."

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**The Drawings of Federigo Barocci.**—In *Abh. kön. Sach. Ges. der Wiss. Phil.-hist. Klasse XXX*, No. 1 (Leipzig, 1913, Teubner. 44 pp.), A. SCHMAROW continues his critical study of the drawings of Federigo Barocci discussing those preserved in Berlin, Danzig, Copenhagen, Leipzig, Stockholm, Vienna, Oxford and Cambridge, as well as those in the possession of the Duke of Devonshire at Chatsworth.

**The Drawings of Pontormo.**—A complete account of the drawings of one of the less known of the Italian painters of the sixteenth century is given by FREDERICK MORTIMER CLAPP in his *Dessins de Pontormo*. This is a "catalogue raisonné" of the drawings, preceded by a biographical notice of the painter, and lists showing the location of the drawings, those mentioned by Vasari, those identified by the artist's handwriting, and the false attributions. Eight plates reproduce the originals in red chalk. [*Les dessins de Pontormo, catalogue raisonné précédé d'une étude critique*. Par FREDERICK MORTIMER CLAPP. Paris, 1914, Champion. 371 pp.; 8 pls. 8vo. 15 p.]

### ITALY

**Ferrarese Primitives.**—In *L'Arte*, XVII, 1914, pp. 161-180, appears a documented article by D. ZACCARINI in which he reconstructs the career of Alberto Alberti, and shows that he was the pupil of the master with the signature G. Z., erroneously called Galasso Galassi, who painted the Eternal sustaining the Crucified in the Pinacoteca at Ferrara. These two artists inaugurated an artistic movement in Ferrara to which belonged the artist who may be called the *Maestro del Palazzo Pendaglia*, from the fact that certain of his most distinctive works were originally in that palace (now in the Pinacoteca.)

**Two Pictures by Sebastiano Del Piombo.**—In *Jb. Preuss. Kunsts.* XXXV, 1914, pp. 5-8, W. VON BODE publishes a "St. Lucia" in the collection of Otto Beit at Tewin Water, and a "Judith" in the Berlin museum, which he assigns on internal evidence to the middle period of Sebastiano del Piombo.

**Raphael's Model for the Three Graces at Chantilly.**—Since Crowe and Cavalcaselle, it has been supposed that Raphael used as model for his Three Graces in the Musée Condé the antique group in the Libreria Piccolomini at Siena. A somewhat closer parallel is to be found in the relief in the Pisan Camposanto. That the Umbrian artist had precursors in the use of the motif during the Renaissance is shown by the close resemblance of his group to that

found on medals of Niccolò di Forzore Spinelli, and in the fresco representing the "Triumph of April and Venus" by Francesco del Cossa in the Palazzo Schifanoia at Ferrara. (EVA TEA, *L'Arte*, XVII, 1914, pp. 41-48).

**Fiorenzo Di Lorenzo.**—E. JACOBSEN contributes to *Gaz. B.-A.* IV-XI, 1914, pp. 189-208, 309-326, an examination of the works of Fiorenzo di Lorenzo, together with discussions of the attributions made by other writers, and of the influences to be traced to his work.

**The Periods of Bramantino.**—In *L'Arte*, XVII, 1914, pp. 24-40, G. FIOCCO classifies anew the work of Bramantino, giving to his Roman period more importance than that ascribed to it by Suida, and dividing his career as follows: First Lombard period, 1500-1508; Roman period, 1508-1513 *ca*; second Lombard period, 1513-1522 *ca*; beginning of decadence, 1522-1530 *ca*; decadence, 1530 to the death of the artist. The article is accompanied by a catalogue raisonné of Bramantino's works.

**The Oeuvre of Parri Spinelli.**—Starting from a series of frescoes in the Misericordia at Figline, half-way between Florence and Arezzo, O. SIREN (*Burl. Mag.* XXIV, 1914, pp. 323-330; XXV, pp. 15-24) traces the development and reconstructs the artistic personality of the painter whom in previous works he had called, from the lively rendering of the Child in his Madonnas, "*Il Maestro del Bambino vispo*." He is a late Gothic painter, a "*retardataire*," renouncing the naturalistic tendencies of his time, and clinging to Gothic methods of decorative calligraphy, and rhythmic line of pose and drapery. He shows distinctly the influence of Lorenzo Monaco, and some connection with Masolino and Ghiberti. The writer identifies him with Parri, son of Spinello Aretino, who lived 1387-1452. A discussion of his works, and a tentative catalogue accompanies the monograph.

**The Source of Guariento's "Seven Ages of Man."**—In *L'Arte*, XVII, 1914, pp. 49-57, A. VENTURI shows that the reason for the liveliness of conception in the series of frescoes in the Eremitani at Padua, by an artist so hieratic as Guariento, is the fact that they are imitated from the illustrations of the popular *Liber Physionomie*, being particularly close to the colored drawings in a copy of that work in the Biblioteca Estense at Modena.

**Baldassare Peruzzi.**—In *J. B. Archil.* XX, 1913, pp. 717-745 (16 figs.), J. H. WORTHINGTON discusses the life and architectural work of Baldassare Peruzzi of Siena, calling attention to the importance of the personal element in architecture.

**The Goldsmith Nicola Guardiagrele.**—An account of Nicola Guardiagrele, an artist of the fifteenth century in the Abruzzi, is given by S. J. A. CHURCHILL in *Mh. f. Kunstw.* VII, 1914, pp. 81-93. The article adds a few data to the career of the artist, but is mainly a résumé of previous notices, and is accompanied by a good bibliography.

## SPAIN

**Youthful Works by El Greco.**—In *Jb. Preuss. Kunsts.* XXXV, 1914, pp. 43-51, V. VON LOGA discusses the early work of El Greco. The most important of the pictures treated are: The Healing of the Blind Man, in the Parma gallery; the Cleansing of the Temple, in the Earl of Yarborough's collection; the portrait of Giulio Clovio, in the Naples gallery; the portrait of Masutio



de Masutii, in the collection of J. Kerr-Lawson; the portrait of his mistress, Geronima de Cuebas, in the possession of Sir John Stirling-Maxwell; and the Adoration of the Magi, in the Hofmuseum at Vienna, which the writer refuses to Greco and assigns, in accordance with an entry in the inventory of the Archduke Leopold Wilhelm of 1659, to Bassano the Younger.

## FRANCE

**Mona Lisa.**—In *R. Arch.* XXII, 1913, pp. 406-414, S. REINACH gives an account of the recovery of the stolen picture of Mona Lisa (La Joconde), cites the evidence that the lady was a Florentine, daughter of Antonio Maria di Noldo Gherardini, was married in 1498, and was about twenty-four years old when Leonardo painted her portrait (*Wochenblatt d. Frankfurter Zeitung*, December 24, 1913), and gives briefly the doubtful accounts of the acquisition of the portrait by Francis I of France. A list of replicas and copies of the picture, several opinions of contemporary artists, and a Latin poem, *Psyche in Olympum reducta*, celebrating its return to the Louvre are added. *Ibid.* XXIII, 1914, p. 299 the copies in the Vernon collection at Newport, R. I. and in the possession of Mr. John Eyre, at Old Isleworth, Middlesex, are added to the list.

## HOLLAND

**Dutch Pictures at the Utrecht Exposition.**—The exhibition of Dutch pictures at the Utrecht Exposition forms the subject of an article in *Z. Bild. K.* XXV, 1914, pp. 25-36, by W. COHEN, who discusses particularly the primitives. The most interesting of these were: A Christ with John Baptist and Old Testament Characters, by Cornelis Engebrechtsz (Flersheim collection, Paris); an Ascension of the Virgin, with Donors, by a follower of Gertrug tot Sint Jans (Bonn, Provinzialmuseum); two panels from a series of the Seven Works of Mercy by the Alkmaarer master of 1504 (Alkmaar, Church of St. Lawrence); a Madonna, by Lukas van Leyden (Mme. Schloss's collection, Paris); and the portraits of P. Bicker and his Wife, by the Master of the "Family Group" of Cassel (Collection of Baroness Schimmelpenninck at Haus de Poll, Voorst).

## GERMANY

**Italian Motifs in German Painting.**—In *Z. Bild. K.* XXV, 1914, pp. 145-158, C. GLASER discusses the use of Italian motifs in German painting from the fourteenth century to Albrecht Dürer. The best of the early examples is the series of scenes from the Life of Christ by a Bohemian master in the Stiftsgalerie at Hohenfurth. The parallelism comes out most clearly in the details of groups of the Virgin and Child, in the types used in the Crucifixions, the representations of the Pentecost (Fig. 6), the Deposition, the Resurrection, and even extends to an imitation by Dürer of certain details of Titian's Madonna of the Cherries.

**A Picture of the School of Konrad Witz.**—In *Z. Bild. K.* XXV, 1914, p. 217, F. WINKLER reproduces a "Birth of the Virgin" in the University Library at Lüttich which is clearly in the style of Konrad Witz. The measurements

correspond to those of two other pictures by a different artist in the gallery at Modena which were brought to notice in 1909 by Hermann Voss in the *Burl. Mag.*

**The Painters of the Altar-Piece of Blaubeuren.**—M. VOEGELEN, discussing (*Mh. f. Kunstw.* VII, 1914, pp. 48-54) the altar-piece at Blaubeuren in Württemberg, concludes that the subjects represented in its various panels may be assigned to different artists as follows: John's recognition of Christ, the Baptism, Circumcision, Bearing the Cross, and the right half of the predella, by Zeitblom; The Birth of the Baptist, his Preaching before Herod, and Arrest, by a painter close to Zeitblom; the Return to Bethlehem and part of the scene of Zacharias in the Temple, style of Stocker; some figures in the scene of Zacharias in the Temple, John baptizing, John preaching, the female figures in the Interment of the Head, the Mount of Olives, Crowning with Thorns, and the left half of the predella, style of Strigel; part of the Interment of the



FIGURE 6.—GERMAN USE OF ITALIAN MOTIFS

Head, and the Entombment, earlier painter; John's Preaching in the Desert and some heads in the Entombment and Crucifixion, a Frankish master; the Beheading, and Salome bearing the Head, Holbein's manner; the Crucifixion, pupil of Zeitblom; the Saints on the back of the altar by three different pupils of Zeitblom.

**The Mindelheim Altar of Bernhard Strigel.**—In *Jb. Preuss. Kunsts.* XXXV, 1914, pp. 9-21, J. BAUM gives the history and reconstruction of the altar-piece of Bernhard Strigel commissioned in the neighborhood of 1505 by Barbara von Frundsberg for the chapel of St. Anne in the church of St. Stephen at Mindelheim. The panels, fourteen in number, are now separated, the portraits of the donor and her family being in the possession of Graf von Rechberg, while the other panels are in the Germanisches Museum at Nürnberg.

**Veit Stoss and the Stone Figures of Glogau.**—The three stone figures representing the Virgin, St. Catherine, and St. Nicholas which once stood on the Odertor at Glogau, and were removed in 1871 to the west front of a nearby house, have hitherto been usually refused to Veit Stoss either in whole or in part. In *Mh. f. Kunstw.* VII, 1914, pp. 104-112, B. DAUN compares them

with other undoubted works of the Nürnberg sculptor and finds that they show unmistakable signs of his handiwork.

### AUSTRIA-HUNGARY

**Hungarian Embroideries at Pókafalva.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, V, 1914, pp. 194-228 (12 figs.) B. PÓSTA publishes seven pieces of embroidery at Pókafalva, Hungary, dating from the seventeenth century. They show the influence of Mohammedan art upon that of Hungary.

### GREAT BRITAIN

**The Berncastle Cross.**—Fifteen accounts of the Berncastle cross are published with notes by A. S. COOK. The accounts are well selected and give a clear view of the different opinions held by different persons concerning the cross, its inscriptions, and its date. [*Some Accounts of the Berncastle Cross between the years 1607 and 1861. Reprinted and Annotated by ALBERT STANBURROUGH COOK.* New York, 1914, Henry Holt & Co. v, 148 pp.; 2 pls.; 42 cuts. 8vo. Yale Studies in English L.]

**Sculptured Oak Panels.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 195-201 (5 figs.), H. CLIFFORD SMITH publishes five sculptured oak panels of sixteenth century date from Porters, Southend, Essex. They represent busts of five bearded men. They seem to have been the work of a French artist who was familiar with the Moses of Michelangelo. There were probably nine of them originally representing the "Nine Worthies."

**Old English Embroidery.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 39-45 (7 figs.), W. H. ST. JOHN HOPE describes three pieces of old English embroidery from Cotehele, Cornwall. One is the upper front for an altar and represents Christ and the twelve Apostles. The second is a hanging with detached figures of saints. These were originally eight in number, but two were at some time removed and are preserved at Cotehele. The third is a panel of purple velvet with applied gold fleur-de-lis. They date from the early part of the sixteenth century.

**A Bronze Vessel of the Fourteenth Century.**—In *Proc. Soc. Ant.* XXV, 1913, pp. 51-55 (fig.), H. B. WALTERS publishes a mortar-shaped bronze vessel from St. Just-in-Penwith, Cornwall. It bears an inscription by which it can be shown that it was cast at Exeter by a bell-founder, probably at the end of the fourteenth century.

## AMERICAN ARCHAEOLOGY

### GENERAL AND MISCELLANEOUS

**Ancient Lodge Sites in Nebraska.**—In *Amer. Anthr.* N. S. XVI, pp. 135-137, F. H. STERNS takes issue with R. F. GILDER (*ibid.* XI, pp. 56-84) as to the construction of ancient earth-lodges along the Missouri river. He shows that these lodges were rectangular rather than round. They were semi-subterranean, were always built on the river terraces or bluffs and cannot be



identified as the dwellings of the Omaha, Oto, Mandan, or any other known historic tribe.

**Relations of Aboriginal Culture and Environment in the Lesser Antilles.**—In *Bull. Am. Geog. Soc.* XLVI, No. 9, 1914, pp. 662–678, J. W. FEWKES discusses the above questions. He decides that the people of the Lesser Antilles are allied to those of South America rather than to those of the Greater Antilles. This is also true of the faunal and floral relationships and is probably due to the prevailing ocean currents. There are three distinct aboriginal cultures: cave-dwellers or fishermen; agriculturalists ("Arawaks"); and predatory raiders ("Caribs"). The interrelation of these three cultures is not well understood. The cave-dwellers may have been earlier than the agriculturalists or may have, to a certain extent, existed side by side with them. The raiders were probably an offshoot from the agriculturalists who adopted a piratical way of life on account of volcanic or other disturbances which ruined their fields and forced them to prey on their neighbors. The difference between Arawak and Carib is, therefore, believed to be due to the effects of environment rather than to a basic racial difference.

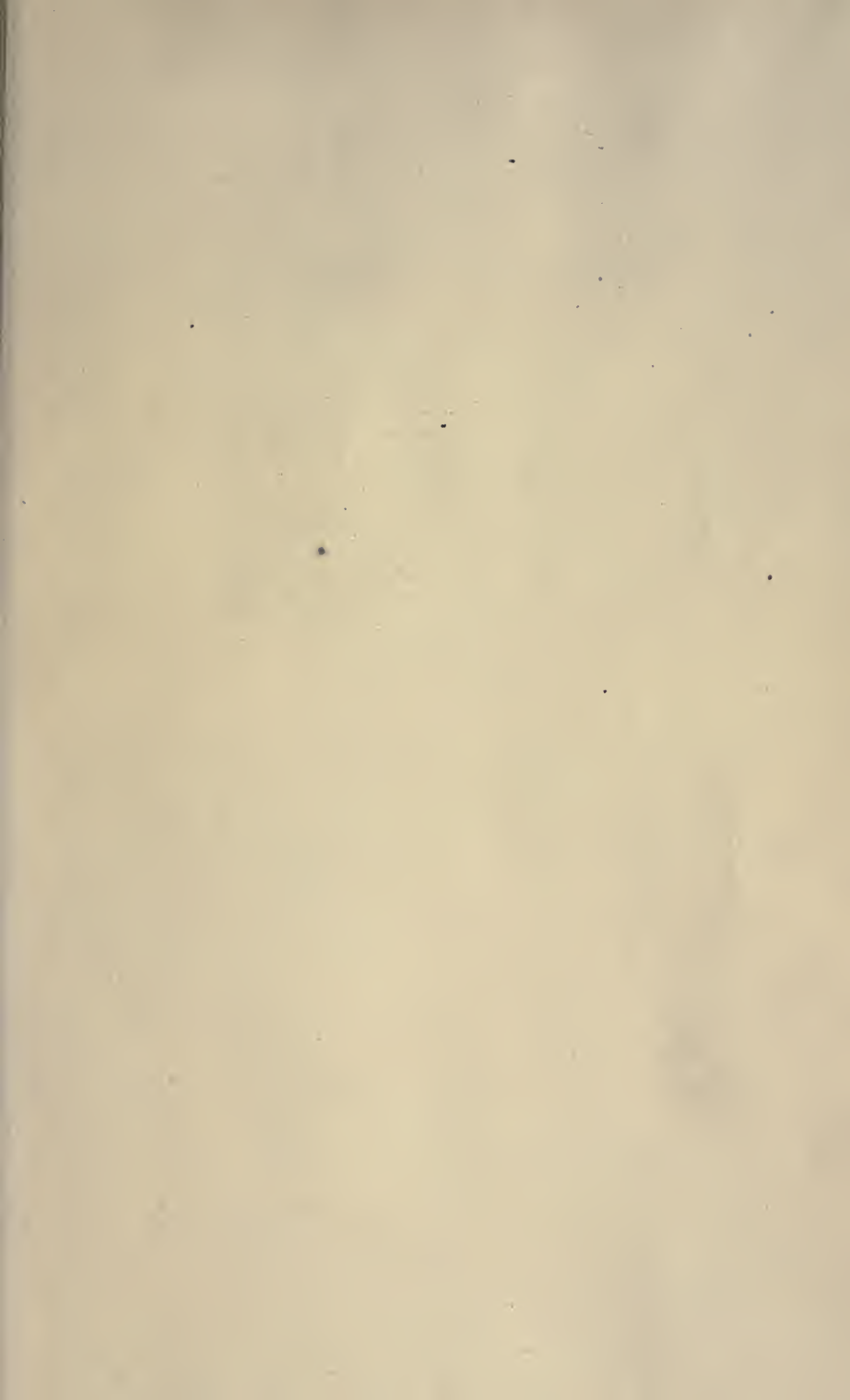
**Maya Zodiac at Acanceh.**—In *Amer. Anthr.* N. S. XVI, pp. 88–95 (pl.), STANSBURY HAGAR discusses the sculptures of a stucco façade at Acanceh, Yucatan, and identifies the principal range of figures as a sequence of zodiacal signs. The author believes that the zodiacal cult was practised from Peru to Arizona and hopes to interpret on this basis several hitherto obscure phenomena within those limits. It is stated that the analogies between the various examples of the American zodiac are but little more striking than the analogy between it and the zodiacs of the Orient.

**Archaeological Research at the Ruins of Chichen Itza, Yucatan.**—In *Reports upon the Present Condition and Future Needs of the Science of Anthropology* (Carnegie Institution, Washington, 1914, pp. 61–91; 14 pls.), S. G. MORLEY presents, and argues for, a plan of systematic excavation at Chichen Itza. He shows that the Maya had developed the most advanced pre-Columbian civilization of the western hemisphere and that they have left a recorded history covering about two thousand years. The Maya culture may be divided into two main periods: the classical, developed in the south at the cities of Tikal, Copan, Quirigua, etc.; and the renaissance, chiefly in the peninsula of Yucatan at the cities of Mayapan, Uxmal and Chichen Itza. Chichen Itza is one of the largest and best preserved of the Maya cities, was inhabited for a long time and was an important religious and governmental centre. It is proposed to conduct excavations at this site over a considerable period of time, roughly twenty years, taking up the various groups of buildings one by one and publishing monographic reports upon them as they are completed. Chichen Itza is the most favorable site in the whole Maya area for such a piece of intensive research because it has a recorded history of eleven centuries, because it was the religious and civil centre of Yucatan and because it had important connections with the Nahua civilization to the north. On the practical side Chichen Itza is ideally located; it enjoys an excellent climate, is free from malarial fevers, is readily accessible and the region lying about it provides quantities of high-class labor at very low rates.

**The Early Inhabitants of Peru and Bolivia.**—In *C. R. Acad. Insc.* 1914, pp. 196–202, G. de CRÉQUI-MONTFORT and P. RIVET point out that at the time

of the Spanish conquest of Peru the Urus occupied the high plateaus of the Andes. Their language, sometimes known as Pukina, is closely connected with the Arawak languages which were spoken from the Antilles to Paraguay and from the mouth of the Amazon to the Andes. In early times a people from the plains of the Amazon speaking Arawak apparently crossed the mountains and reached the Pacific. These were the Urus. They supported themselves by hunting and fishing as they had done in their earlier home. They were surrounded by an agricultural people, the Aymaras, who erected the great buildings at Tiahuanaco. In more recent times came the Kicua, who were invaders and extended their sovereignty over Peru and the adjoining regions.

**A Classification of the Peoples of South America.**—In *Z. Ethn.* XLV, 1913, pp. 1014–1124, with discussion pp. 1124–1130, (7 figs. and large map), P. SCHMIDT classifies into cultural groups the peoples of South America making their houses, boats, weapons, hurling-clubs, boomerangs, bows, arrows (material of bowstrings, way of feathering arrows, etc.), musical instruments, tattooing, and other body-disfiguration, social relations, burial customs, religion and mythology, totemistic, exogamic and endogamic relations, inheritance by the father's or mother's side, etc., criteria by which he divides them into main and subordinate groups. He insists that Bastian's "Elementar-gedanken" theory of the growth of civilization needs supplementing by culture-historical considerations. The article closes with a seven-page bibliography of the sources used.





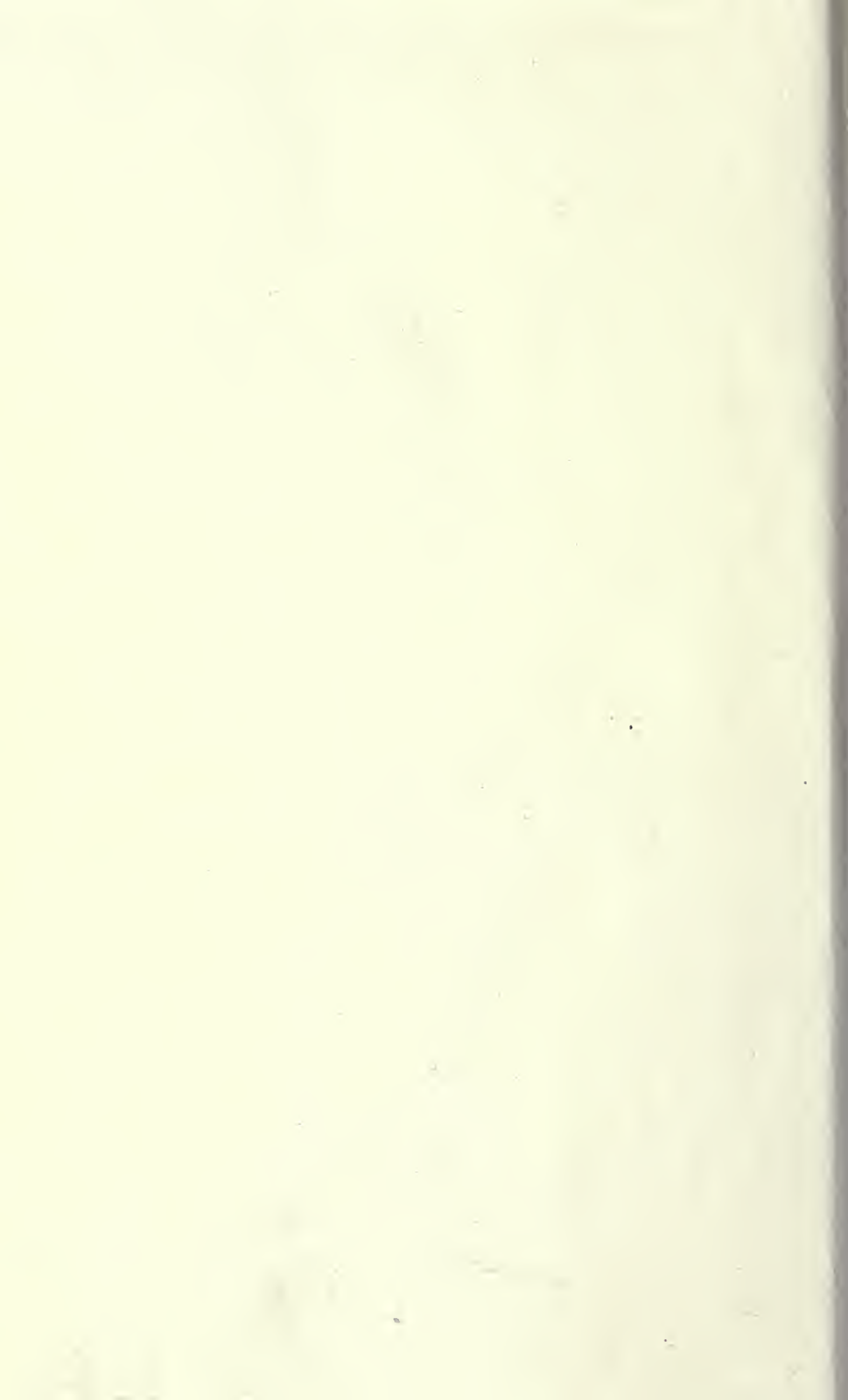












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